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CATALOGUE

OF

MANUSCRIPT MUSIC

IN THE

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BY

AUGUSTUS HUGHES-HUGHES,

ASSISTANT IN THE DEPARTMENT OF MSS.

VOL. III.

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NOTE.

THE two previous volumes of this "Catalogue of Manuscript Music in the British Museum" dealt with Sacred and Secular Vocal Music respectively. The present volume, with which the Catalogue is completed, contains Instrumental Music, Treatises on Music, and other miscellaneous matter as classified under Part V. in the List of Contents. It also includes an Appendix, chiefly of manuscripts of music of all classes which have been added to the collections since the publication of Vol. I. in 1906 down to the end of 1908, the latest acquisition catalogued being Additional MS. 37767.

All three volumes have been compiled by Mr. A. Hughes-Hughes; and the proof-sheets have also been read by Mr. I. H. Jeayes, Assistant-Keeper of MSS.

GEORGE F. WARNER,
Keeper of MSS.

26*th May*, 1909.

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—— 34539, 34540. p. 13.
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Press Mark 557*. d. 34 (end), f. 1b. p. 391 (2).
—— 785. a. 9. p. 324.
—— 789. k. 7 (9 and 10). p. 280.
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—— H. 2815. g. (31). p. 145.
—— e. 29 (at end). p. 129.
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FURTHER CORRECTIONS TO VOL. I.

p. xv, col. 2, 6 lines from foot. *For* 420, read 421.
,, xxiii, col. 2, l. 21. *For* 785. D. 9, *read* 785. a. 9.
,, 7. Add. 29427 (35). } "Blessed art thou" is by Philip van Wilder.
,, 12. No. 50. }
,, 92. Add. 31670 (1). *For* organist, *read* vicar-choral.
,, 97. Add. 33274A, l. 5. *For* Hockett, *read* Hackett.
,, 98. Add. 34999 (5) was written on the death of Charles Wesley, in 1834.
,, 115. Sloane 1021. In l. 3, *after* Songs, *add* in vol. ii.
,, 117, l. 26. *For* 785. d. 9, *read* 785. a. 9.
,, 119, col. 1, l. 4. *For* Rd. ?, *read* Wm.
,, 153. Sloane 1021. In l. 3, *after* Songs, *add* in vol. ii.
,, 194. Add. 34999 (16) is by J. Randall.
,, 215, l. 3. *For* St., *read* St[ephen].
,, 228. Add. 31702. *Omit the words* Clark or.
,, 255, l. 20. *For* Appendix, *read* Fragment.
,, 262. Add. 35087. Nos. 1 and 4 are by Obrecht.
,, 272. No. 25 is by Tye.
,, 308. Add. 5059 (5) is by Philip van Wilder.
,, 356, l. 11. *Omit* the Imperial Library.
,, 357, l. 1. *Omit* (*sic*); *and after* montem, *add* myrrhæ.
,, 382, l. 7. The date should be 29 March, 1805.
,, 455. Add. 36740, f. 85, is by A. Goring Thomas.
,, 473, col. 2, l. 43. } *For* P. Philips, *read* Philip van Wilder.
,, 479, col. 2, l. 26. }
,, 511. "I laid me down," *etc.* *For* Rd. ?, *read* Wm.
,, 525, col. 1, 7 lines from foot. *After* 186, *insert* 191,
,, 546. "O vos omnes." The first setting is by Obrecht.
,, 549, col. 1. "Parce, Domine" is by Obrecht.
,, 549, col. 2, l. 13. *Omit* [Philips].
,, 560, col. 1, l. 40. *For* [P.] Philips, *read* Philip.
,, 586. *Art.* Aldhouse. *For* co. ——, *read* (Stephen).
,, 595. *Art.* Felton. *For* organist, *read* vicar-choral.
,, 599. *Cancel Art.* Hockett.
,, 600. *Art.* Hopkins. *For* Edmund, *read* Edward.
,, 605. *Art.* Obrecht. Betw. ll. 1 and 2, *insert* Motets. 262 (Add. 35087, nos. 1, 4).
,, 606. *Art.* Palestrina (Lamentations). *For* 199, *read* 200.
,, 607. *Art.* Philips (Peter). After the name, *read* Anthem. 5 ;—Motets. 280, 310–11.
,, 607. *Art.* Purcell (Anthems). *For* 92, *read* 93.
,, 609. *Art.* Schubert. *For* 32431, *read* 32432.
,, 614, col. 2. *For* ll. 6–7, *read* Wilder or Wildroe (Philip van). Anthems. 3, 4, 7, 12 ;—Motets. 271–2, 308, 313.

FURTHER CORRECTIONS TO VOL. II.

p. 242. *For* Add. 22759 (heading), *read* 22597.
,, 244. Add. 31453 (5) is by Blow.
,, 260. Add. 31649 (6) is from "La disfatta di Dario."
,, 277. Add. 31647 (10) is from "Adriano," 1760.
,, 298. Add. 31634 (20) is from "Adriano," 1752.
,, 306. Add. 31743 (1) is from "Vladimiro."
,, 346. Add. 32583 is "Giulio Cesare," by K. H. Graun, 1742.
,, 364. Add. 31730 (6) is from "La disfatta di Dario."
,, 373. Add. 30169 (11) is from "Vladimiro."
,, 392. Add. 31454. In l. 6, *for* 239, *read* 238.
,, 468. Add. 24665 (7) is from Bk. II, 1600.
,, 487. Add. 35043 (12) is called in 24889 (*cf.* 24b), *etc.*, "Epsom Wells."
,, 666. In col. 2, l. 31, *add* "Se non ti moro"; *and*, betw. ll. 33 and 34, *insert* —— Opera by Hasse. *v.* "Se non ti moro."
,, 671. In col. 2, *dele* ll. 20, 21.
,, 679. Under the heading "Artaserse," *cancel the two lines beginning* Opera by Galuppi.
,, 727. *Under* "Epsom Wells," *for* (18th cent.), *read* [by Paisible].
,, 738. *After* l. 27, *insert* "Giulio Cesare": opera by Graun. 346 (Add. 32583).
,, 772. In col. 1, l. 52, *after* 357, *add* See also "Mentre ti lascio."
,, 794. In col. 1, *after* Mi ha ferito, *etc.*, *dele* two lines.
,, 797. In col. 2, l. 34, *after* piangere, *add* un dì.
,, 875. In col. 2, *betw.* ll. 43 and 44, *insert* "The happy Cambrians." *v.* "Y Cymry."
,, 901. "Venus and Adonis" is by Blow.
,, 904. *After the entry* V'là, *insert* "Vladimiro." *v.* Ah, serena.
,, 924. *Art.* Blow (masque). At end of line, *add* See also 244 (Add. 31453, no. 5).
,, 928. *Art.* "Comes." *For* 211, *read* 511.
,, 936. *Art.* Graun. *After* 288, *insert* 346 (Add. 32583).
,, 937. *Art.* Handel, l. 10. *For* 346, *read* 347.
,, 949. *Art.* Pepusch. The masque here attributed to him is by Blow.

CORRECTIONS TO VOL. III.

p. 6. Add. 34717, l. 5. *For* Abraham, *read* Christian.
,, 14. Add. 32317 (3). *Omit* Wagner's, and *add* [1846].
,, 21. Add. 32181. The German dances are by Süssmayr.
,, 77. Add. 30513, l. 12. *For* mentioned below, *read* of ff. 1b, 125.
,, 78. Add. 30513 (73) is by Redford.
,, 89. Add. 30932, f. 170b, is in the hand of D. Henstridge.
,, 105. Add. 30485 (51) is adapted from J. Dowland.
,, 118. Add. 14939 (5). *For* act, *read* ach.
,, 121. Add. 32072, l. 2. *For* vol. i, *read* vol. ii.
,, 135. Add. 31814 (2). "Jack Latton" is the name of the tune.
,, 149. Add. 34537, l. 3. *For* 149, *read* 27.
,, 164. Add. 31763 (27). *For* Abraham, *read* Christian.
,, 166. Add. 30272 (165). *For* Twist, *read* Tiviot.
,, 198. Add. 14390, l. 4. *For* Golubstz, *read* Golubetz.
,, 232. Add. 30480–4, l. 3. *For* 5, *read* 6.
,, 238. Add. 33296 (1–8). *For* Giebing, *read* Liebing.
,, 284, l. 2. *For* 24, 61, *read* p. 361.
,, 298. Harl. 281, ll. 11–13. *Omit from* and certainly *to* dialogue.
,, 312. Ar. 299 (7). *For* et, *read* est.
,, 318. Sl. 1021, col. 2, l. 1. *Omit* Michael.
,, 327, l. 4. *Before* 11591, *insert* 11590;
,, 327, l. 14. *For* Schmalhob, *read* Schmalholz.
,, 332, l. 17. *For* Cyman, *read* Cynan.
,, 342. Add. 27668, l. 5. *For* 1847, *read* 1487.
,, 344. Add. 27685, l. 6. *For* J. C., *read* W. C.
,, 353. Add. 34267, l. 2. *For* Mrs., *read* Mary.
,, 358. Chalumeau. *For* f. 59b (. . . before 1356), *read* f. 596 (. . . 1411).
,, 361. Flute ("Fistula"). *For* Ar. 139, *read* Ar. 339.
,, 372. Viol, l. 1. *Cancel the reference to* Harl. 2804.
,, 374. Orchestras, l. 4. *For* Viol, *read* Bells, Zink.
,, 375. Campanology. Harl. 139, l. 3. *For* Belgium, *read* The Netherlands.
,, 395. Printed Bk. 3437. g. 19 (113). *After* Ravenscroft, *read* p. 88; and *after* Playford, *read* p. 81.
,, 408. Add. 37522 (19). *For* Morgan, *read* Worgan.
,, 414. Col. 1, l. 4. *For* 71, *read* 70.
,, 435. Col. 1. "Jack Latin." *After* 164, *add v.* also 135 (Add. 31814).

MANUSCRIPT MUSIC

IN THE

BRITISH MUSEUM.

PART III.—INSTRUMENTAL MUSIC.

SECTION I.—ORCHESTRAL MUSIC.

A. CONCERTOS.*

1. Bass-Viol.
2. Bassoon.
3. Bugle.
4. Clarinet.
5. Cornet.
6. Double Bass.
7. Flute.
8. Flute and Lute.
9. Flute and Viola d' amore.
10. Lute and Viola d' amore.
11. Mandoline.
12. Oboe.
13. Organ.
14. Pianoforte.
15. Three pianofortes.
16. Pianoforte and 3 strings.
17. Trumpet.
18. Two Trumpets.
19. Viola d' amore.
20. Two Viole d' amore.
21. Violin.
22. Two Violins.
23. Violin and Violoncello.
24. Two Violins and Violoncello.
25. Violoncello.
26. Miscellaneous.

1. Bass-Viol.

Add. 33296, ff. 173–188b.

Paper; about 1887. Folio. See also under Chamber Music, below (Section II. D. 1. a).

Concerto in A (Tempo giusto, Allegro, Largo, Allegro), for Viola da Gamba, with 2 violins, violoncello, and harpsichord, in parts, by [?Johann] Pfeiffer.

* Under this heading are given also short compositions for solo instruments with orchestral accompaniments.

2. Bassoon.

Add. 32218, ff. 21–39.

Paper; 18th–19th cent. Folio. See also Pianoforte Concertos, below (16).

Grand Concerto for bassoon, with oboes, horns, and strings, in score, composed by Hummel for — Griesbacher. *Autograph.*

Add. 32159.

Paper; ff. 41. About 1883. Oblong folio.

"Fantasie" in C minor, for bassoon with flute, oboes, clarinets, bassoon, horns, trumpets (clarini), drums, and strings, in score, by Johann Ludwig Böhner, who wrote it at Nuremberg in 1811 for — Kissner, bassoon-soloist in the Duke of Saxe-Meiningen's orchestra. Transcribed from the original by Kapellmeister Karl Kissner, son of the above, as certified by Carli Zoeller in 1883.

3. Bugle.

Add. 32592, ff. 42–55.

Paper; A.D. 1823. Oblong folio. See also Chamber Music, below (II. A. 19, after 1727).

"Polonoise pour le Cor de signale-à-clef (*sc.* the keyed bugle) obligée" (*sic*), with flute, clarinets, horns, bassoon, trumpets, drums, and strings, in score, by Joseph Küffner, op. 126. *Autograph.* Dedicated to V. Leixner, 28 Jan. 1823.

4. Clarinet.

Add. 32181, ff. 115–130b.

Paper; A.D. 1792. Oblong folio. See also vol. ii, p. 317.

Sketches of a Concerto in D for clarinet, with oboes, horns, and strings, in score, by Franz Xaver Süssmayr. *Autograph.*

5. Cornet.

Add. 32383, f. 95.

Paper; 19th cent. Oblong folio. See also vol. i, p. 113.

Cornet solo, with piccolo, flute, clarinets, oboes, trumpets, horns, bassoons, trombones, ophicleide, serpents, drums, and cymbals, in full score. [By Sir Michael Costa.] *Autograph.*

6. Double Bass.

Add. 17726, ff. 102–176.

Paper; 18th–19th cent. Oblong folio. Presented by Vincent Novello in 1849. See also Chamber Music, below (II. B. 4).

Double Bass solos, with flute, oboes, horns, bassoon, strings, and (in no. 3) drums, in score, by Domenico Dragonetti. *Autograph.*

1. In G. f. 102.
2. Another in G. f. 132.
3. In D minor, styled "Potpo[ur]ri" in 17832 (f. 133). f. 154.

Add. 17822, ff. 29, 33b; **17829**, f. 33b; **17831–17833**, *passim.*

Paper; 18th–19th cent. Folio and oblong folio. See also vol. i, p. 464; vol. ii, pp. 88, 604; and elsewhere in the present volume (see Table of MSS.).

Sketches and portions of concertos, *etc.*, for double bass, by Dragonetti. Unless the contrary is stated, only the double bass part is given. Partly *autograph.*

17822. 1. "Gran concerto" in A minor. ff. 29–31.
2. The "principal Solos" in another concerto in G. ff. 33b–34b.

17829. All[egr]o giusto in C. f. 33b.

17831. Allegro, *etc.*, in D. f. 16.

17832. In this volume the orchestral parts are generally given—bassoons, oboes, horns, and strings.
1. Andante and Presto, in G. f. 2.
2. Op. 1; without bassoon. This and nos. 3–6 appear to be concertos, and are all in G. f. 14.
3. Another. f. 37.
4. "No. 5." f. 58.
5. Another, consisting of Andante, Allegro, and Presto. "Corni obbligati" parts only. ff. 70–71b.
6. "No. 22," with additional flute part. ff. 98–109 *passim.*
7. Adagio, [Allegro ?] and Presto, in E minor; with flute, *etc.*, but wanting the solo part. ff. 110–120.
8. Potpourri in D minor; with flute, trumpets (clarini), and drums. For solo part and full score, see Add. 17726 (above). ff. 133–156b.

17833. 1. Concerto in C. Double bass solo, oboe, horn, and string parts. ff. 1–21b.
2. Adagio and Presto, in D. Flute, oboe, bassoon, horn, 1st violin, and violoncello parts. ff. 59–68b.

Add. 17834.

Paper; ff. 46. 18th–19th cent. Folio and oblong folio. Presented by Vincent Novello in 1849.

Concertos for double bass ("a tre corde," in no. 1), with strings, oboes, and horns, in parts.

1. Allegro, Larghetto, and Allegro; in G. "Gianbatt[ist]a Cimador." f. 1.
2. Allegro, Andante Cantabile, and Rondo; in D. Composed "per il violone" by "Antonio Capuzzi," for the use of "Kavalier" Marcantonio Moncenigo. f. 21.

7. Flute.

Add. 31902, ff. 1–24.

Paper; A.D. 1881. Folio. See also Chamber Music, below (II. D. 2. k, l, r; D. 3. c).

Concerto in G, for flute, with 2 violins, violetta, and a figured bass for harpsichord, in score, by [Johann Joachim] Quantz. Copied in 1881 [from the original in the library of the King of Saxony].

Add. 32147, ff. 51–55b.

Paper; about 1883. Folio. See also Symphonies, below (F.).

Arioso (second movement) from "Concerto 162 a 5 (Flauto trav., due Violini, Viola e Basso)," by Quantz. Scored "after the original orchestral parts" (in the "Neues Palais," near Potsdam) by Carli Zoeller, in whose hand it is, and who states that, in spite of the above title, no bass-part was written.

Add. 32158, ff. 22–33b.

Paper; about 1883. Folio and oblong folio. See also Chamber Music, below (II. A. 24; D. 1. m).

Concerto in D (Allegro di molto, Un poco Andante e Cantabile, and Allegro), for flute, with 2 violins, violetta, and bass, and an additional figured bass for harpsichord, in parts, by Quantz. No. 82 of the 300 concertos by that composer preserved at Potsdam, where it appears to have been transcribed for Carli Zoeller.

Add. 32345.

Paper; ff. 52. About 1884. Oblong folio.

Compositions for flute, with flutes, oboes, clarinets, bassoons, horns, trumpets, trombones, drums, and strings, in score, by Carl Müller. Transcribed in, or shortly before, 1884.

1. Concertante in E. f. 1.	Silcher and [Carl Gottlieb] Reissiger.
2. Fantasia on themes by [Friedrich]	f. 35.

Add. 32593, ff. 37–53.

Paper; about 1885. Folio. See also Chamber Music, below (II. B. 1, 2nd half of 18th cent.).

Concerto in C minor for flute, with 2 violins, violetta, and bass (figured for harpsichord), in parts, by Quantz. Copied from the original in the possession of Albert Quantz for Carli Zoeller, who states that it was supposed to have been left incomplete by the composer, and that the concluding Vivace was supplied by his pupil Frederick II (the Great) of Prussia.

Add. 33217, ff. 10–17b.

Paper; about 1886. Folio. See also Chamber Music, below (II. A. 9. c; D. 1. d; D. 2. k).

CONCERTO in C (Allegro, Amoroso, Presto), for flute, with 2 violins, viola, and bass, in score, by Quantz, transcribed for Carli Zoeller.

Add. 33295, ff. 115–166b.

Paper; about 1887. Folio. See also Chamber Music, below (II. B. 4).

CONCERTOS "per il Flauto conzertato da 2 Violini, Viola, e Basso, [con] Cembalo," in parts, by Quantz. Evidently copied from the originals (dated 1758) in the library of the Grand Duke of Hesse Darmstadt (see 32148, ff. 61b, 62).

1. In A minor. f. 115.
2. In F. f. 140.

8. FLUTE AND LUTE.

Add. 30387, ff. 25b–39 *passim*.

Paper; about 1717–1719. Oblong folio. See also Chamber Music, below (II. A. 14).

LUTE-PART of three concertos "d'un Luth et d'une Flute traversiere."

1. Adagio, Allegro, Grave and Allegro (imperfect at the end). "— Weis." ff. 25b–29b.
2. Andante, Presto, Andante, and Allegro. "Sigismundo Weis." ff. 33b–35b.
3. Adagio, Allegro, Amoroso, and Allegro. "S[ylvius] L[eopold] Weis." ff. 36–39.

9. FLUTE AND VIOLA D'AMORE.

Add. 32157, ff. 26–40b.

Paper; about 1883. Folio. See also Chamber Music, below (II. A. 24. b; B. 2; D. 2. c, h, k).

CONCERTO in A (Allegro, Larghetto, Allegro), for flute, viola d'amore, 3 violins and a bass, in score, by [Anton?] Giraneck. The parts for the two first-named instruments appear to be of a solo character. Said to be transcribed from the original at Darmstadt.

HARPSICHORD. *v.* PIANOFORTE.

10. LUTE AND VIOLA D'AMORE.

Add. 31305, ff. 10–23b.

Paper; A.D. 1880. Oblong folio. See also Symphonies, below (F.); and under Viola d'amore, in part v, section vii.

CONCERTO in D minor for viola d'amore and lute, with violins and basses ("sordini"), the bass being also figured for harpsichord, in score, by Antonio Vivaldi. Apparently copied (in 1880) from the original MS. at Dresden, where it formed the third of a set of concertos played by the girls of the "Ospitale della Pietà" before the Crown Prince of Poland at Venice in 1740.

11. Mandoline.

Add. 32216, ff. 117–129; **32217**, ff. 42–44.

Paper; A.D. 1799. Oblong folio and folio. See also vol. ii, p. 420.

Concerto for mandoline, with 2 flutes, 2 horns, 2 violins, viola, and contrabasso or violoncello, in parts. Written by Johann Nepomuk Hummel for Bartolomeo Bortolazzi. *Autograph.* The contrabasso or violoncello part is in 32216 (f. 42); the other parts, in 32217.

12. Oboe.

Add. 34717, ff. 20–29b.

Paper; about 1757. Folio. See also vol. i, p. 166.

Concerto in G (Allegro, Adagio, Allegro) for oboe, with strings, in score, by Alessandro Besozzi of Turin, "performed by Mr. [Johann Abraham] Fischer in ... 1757 at Warshow." Probably in the hand of the latter.

Add. 32227, ff. 1–21b.

Paper; 18th–19th cent. Oblong folio. See also Pianoforte Concertos (1829), below (14).

Variations for oboe, with flutes, bassoons, horns, and strings, in score [by Hummel]. *Autograph.*

For Handel's so-called Oboe concertos, *v.* under Miscellaneous Concertos, at the end of this heading.

13. Organ.

King's 317.

Paper; ff. 37. A.D. 1735. Quarto.

Numbers 2, 3, and 4, of the set of Six Concertos, by Handel, published by Walsh, in 1738, as Op. 4. *Autograph.* In score. The orchestra for which they were written consisted of oboes and strings. Apparently all of them written in 1735, the date March 25 of that year being added with the composer's initial at the end of the last one.

1. In B♭. f. 1.
2. In G minor; with an alternative version of the last movement. f. 11.
3. In F. Handel has tacked on at the end of this concerto an "Alleluia" chorus, which was performed together with the concerto at the revival of his oratorio "Il trionfo del tempo e della verità" in 1737 (see vol. i, p. 366). f. 33.

Add. 35018.

Paper; ff. 259. A.D. 1778–1780. Oblong folio. See also Chamber Music, below (II. A. 19).

CONCERTOS for organ, with oboes and strings, and (in nos. 1 and 5) horns, in score, by Charles Wesley. *Autograph.* Nos. 2, 3, 5–8 have been published.

1. In D. Composed in 1775, but "altered from the original...1780." f. 1.
2. In E♭ (first set, no. 5). f. 30.
3–8. Third set of 6 concertos, 1778. f. 60.

Add. 30310, ff. 49–51b.

Paper; 18th cent. Oblong folio. See also vol. ii, p. 288.

ORGAN-PART of the first movement [Overture], Allegro, Andante, L[arghetto], and march [same as in "Judas Maccabæus"], from the organ concerto in F [by Handel.] *Autograph.* (See Händel-Gesellschaft's publications, vol. 48.)

Add. 29907, f. 32.

Paper; 2nd half of 18th cent. Oblong folio.

CONCERTOS for harpsichord or organ by K. P. E. Bach. See Pianoforte Concertos, below (14).

Add. 35009, ff. 80–200.

Paper; A.D. 1800–1815 (watermark). Quarto. See also Violin Concertos (1781–1812), below (21).

CONCERTOS for organ, with horns, trumpets, flutes or clarinets (and in no. 3, both), bassoons, drums, trombones, and strings, by Samuel Wesley. *Autograph.*

1. In D, in score and parts, 1800. One of Bach's fugues was introduced in this concerto. The first violin part of this and the following concerto appears to have been taken by F. Cramer (f. 95); subsequent performers included Dr. [Charles] Hague (1813) and [Nicholas] Mori (1825—see f. 99). f. 80.
2. In B♭, in parts. About 1811 (see f. 147). f. 135.
3. In C, in parts. About 1815 (watermark). "Rule Britannia" is introduced as a finale. f. 162.

14. PIANOFORTE.*

Add. 32072, *passim.*

Paper; middle 18th cent. Folio.

HARPSICHORD-PARTS, or arrangements, of concertos by [K. H.] Graun and others. See Chamber Music, below (II. A. 19).

* Including Harpsichord.

Add. 34998, ff. 50–54b, 61.

Paper; about 1774–5. Oblong folio. See also vol. i, p. 70.

HARPSICHORD-PART of what appear to be three harpsichord concertos, by Samuel Wesley.

1. In G. ff. 50–52b.
2. In F. ff. 53–54b.
3. In E♭. A fragment. f. 61.

Add. 32074.

Paper; ff. 21–71b. About 1781, *etc.* Folio. See also Overtures (1768), below (E.).

CONCERTOS for harpsichord, with 2 violins, viola (*obbligata* in no. 2), and double bass (except in no. 1, which has also a flute part). No. 2 has 2 flute parts.

1. Andante, Adagio, and Allegro; in D. "Gio. Adolffo Hasse." f. 21.
2. Allegro ma non troppo, Largo, and Presto; in B♭. "Francis. Klein." The MS. appears to have been received by Kr.... in January 1781. f. 28.
3. Allegro and Allegro assai, in C. "Carl Gottlieb Richter." Preceded by a copy of the original dedication to Anna Dorothea, Duchess of Courland, Königsberg, 1 Jan. 1780[1?]. Published at Riga in 1785, with additional wind parts. f. 56.

Add. 29801, *passim.*

Paper; about 1784–1800. Folio and oblong folio. See also Sketch-books (part iv, section iv).

SKETCHES [by Beethoven] of the following concertos, or portions of concertos :—

1. In C minor [op. 37—composed in 1800]. f. 49b.
2. Rondo from concerto in B♭ [op. 19—composed before March, 1795]. ff. 64b, 65 (see also f. 97).
3. Opening movement of concerto in C [op. 15—about 1795–6]. f. 72b (see also ff. 89, 97b, 113).
4. Romance cantabile, in E minor, for pianoforte, with flute, bassoon, oboes, and strings, in score. ff. 74b–80b.
5. A short passage belonging to the C minor concerto [op. 37]. f. 82.
6. Part of opening movement of concerto in B♭ [op. 19]. f. 89.
7. Largo from concerto in C [op. 15]. f. 113b.

On f. 127b there is a reference to an "Adagio in D" from a "concerto in B."

8. "Adagio zu einem Concert mit Variationen." f. 139b.
9. "Adagio [in D] zum Concert aus A," for pianoforte with flute, oboe, bassoons, horns, and strings, in *quasi*-score [supposed to have been composed about 1784]. f. 154b.

Add. 32171, ff. 17–42b.

Paper; A.D. 1789. Folio. See also Symphonies (18th cent.), below (F.).

CONCERTO in D (Allegro di molto, Andantino, Andante, and Allegro), for pianoforte, with 2 trumpets or horns, drum, 2 flutes,

2 violins, "braccio" (*sc.* viola), violoncello, and double bass, in parts, by Johann Nicolaus Forkel. *Autograph.* Copied from the score by the composer in 1789, for Hummel.

Add. 32397, ff. 1–13b.

Paper; 18th cent. Oblong folio. See also vol. ii, p. 415.

Concerto in D (Allegro non troppo, Adagio, and Allegro assai) "a Clavecimbalo concertante, 2 Violini, Alto Viola, e Violoncello," in parts, by [Karl Heinrich] Graun.

Add. 32431.

Paper; ff. 19. 18th cent. Oblong folio.

Harpsichord-part of six concertos by Alessandro Scarlatti, with the *tutti* parts added in compressed score. The first movement of each consists of a fugue; the other movements are indicated below.

1. Allegro, Allegretto; in C. f. 1.
2. Andantino, Andante con moto; in A. f. 5.
3. Allegretto commodo, Andantino con spirito; in E minor. f. 8.
4. Andante, Allegretto moderato; in C minor. f. 11b.
5. Allegro, Andante; in G. f. 14b.
6. Allegro moderato, Andante con espressione; in E♭. f. 17b.

Add. 16155, ff. 100b–112b *passim.*

Paper; 2nd half of 18th cent. Folio. See also vol. ii, p. 350.

Portions of three harpsichord concertos, in score:—

1. "John Christian Bach's 1st of his 2d sett" (in C). f. 100b.
2. No. 2 of the same set (in F). ff. 103b–106b.
3. Presto and Andante con Grazia in D, apparently arranged for harpsichord from a concerto. At the top of the page is the word "Augus" and at the bottom "Gallini." f. 108.
4. Concerto in C (Introduction, Fuga, Allegro, and another Allegro with variations). "Dr. [T. A.] Arne." It is (with slight variations) no. 1 of the set of 6 [published about 1786]. Harpsichord part only. ff. 111–112b.

Add. 29907, ff. 1–87.

Paper; 2nd half of 18th cent. Oblong folio. Belonged to [Johann Gottfried] Schicht. See also Chamber Music, below (II. A. 19, after 1759).

Concertos for harpsichord, with 2 violins, viola, and basso or violoncello, in parts, by Karl Philipp Emmanuel Bach. Nos. 1 and 3 are described as "per il Clavicembalo"; no. 2, "per l'Organo a [? = o] Cembalo obligato."

1. Allegretto, Adagio, Allegro assai; in F. f. 2.
2. Allegro ma non troppo, Adagio sostenuto, Allegro assai; in E♭. [1759.] f. 32.
3. Allegro, Siciliano, Allegro; in D. Apparently written after the composer succeeded Telemann at Hamburg (1767). ff. 58–87.

Add. 31679.

Paper; ff. 30. 2nd half of 18th cent. Oblong folio.

"Concerto (Allegro, Largo, Allegro) per il Cembalo concertato," in G minor, with 2 violins, viola, and basso, in parts, by K. P. E. Bach.

Add. 32181, ff. 250–252b.

Paper; late 18th cent. Oblong folio. See also vol. ii, p. 317, *etc.*

Fragment of what appears to be the end of a pianoforte concerto in A, by Süssmayr. *Autograph.*

Printed Book, f. 246. a (17).

Paper; 18th–19th cent. Oblong folio.

Concerto for harpsichord or pianoforte, with 2 violins, 2 oboes, 2 horns, viola, and bass, by J. F. [X.] Sterkel, op. 31. *Printed* score, followed by MS. parts.

Add. 29803, ff. 1–2b.

Paper; 18th–19th cent. Oblong folio. See also vol. ii, p. 638, and under Chamber Music, below (II. A. 19, 1872).

Cadenza [by Beethoven] to the rondo in Mozart's pianoforte concerto in D minor [No. 466 in Köchel's Catalogue]. *Autograph.* Followed by Breitkopf und Härtel's printed edition of the same.

Add. 29997, ff. 7, 17, 41.

Paper; 18th–19th cent. Oblong folio. See also Chamber Music (1826), below (II. B. 3).

Sketches of compositions for pianoforte and orchestra by Beethoven.

1. Cadenza [? to the Rondo of the concerto in G, op. 58]. Published posthumously, with other cadenzas. f. 7.
2. Movement in C minor (common time). Possibly the opening bars of the concerto, op. 37. f. 17.
3. The "cembalo solo" part of a composition with orchestral accompaniments. f. 41.

Add. 32216, f. 130; 32217, f. 45; 32218, f. 1.

Paper; 18th–19th cent. Oblong folio and folio. See also vol. ii, p. 420; above, p. 2; and under Chamber Music, below (II. B. 2); *etc.*

Concertos for pianoforte, with 2 violins, viola, basso, 2 flutes (in no. 1), 2 oboes (in no. 2), 2 clarinets (in no. 1), 2 bassoons (in no. 1), 2 horns, 2 trumpets (in no. 1), and drums (in no. 1), in parts, by Hummel.

1. Allegro moderato, Romanza, Rondo spagnuolo; in A♭ (op. 113). 32216, ff. 130–147; 32217, ff. 45–105.
2. Allegro moderato, Andante with variations, Rondo; in A. It is described as "par Jean Hummel jun.," and is probably an early composition. Apparently *autograph.* 32216, ff. 148–157; 32218, ff. 1–20.

Add. 32222, ff. 89–132.

Paper; 18th–19th cent. Oblong folio. See also Trumpet Concertos (1803), and Violin Concertos, below (17, 21); and under Chamber Music, below (II. D. j).

Cadenzas by Hummel to seven Pianoforte Concertos by Mozart. The numbers by which they are described below are those which they bear in the edition of *Mozart's Werke*, published by Breitkopf and Härtel. The *opus* numbers are taken from the present MS.

1. No. 26 (op. 46). f. 89b.
2. No. 19 (op. 44). f. 92b.
3. No. 12 (op. 4, 1). f. 94.
4. No. 16 (op. 20). f. 97b.
5. No. 18 (op. 17). f. 99b.
6. No. 13 (op. 4, 3). f. 101b.
7. No. 11 (op. 4, 2). f. 104b.
8. Another cadenza to the rondo in no. 18, apparently in Hummel's hand. f. 131.

Add. 34804, f. 20.

Paper. Presented by the composer to Miss E. Wilbraham, in 1807. Belonged afterwards to W. J. Westbrook. Oblong folio. See also vol. ii, p. 627.

Movement in C, in $\frac{2}{4}$ time, for pianoforte, with 2 horns, flute, 2 oboes, 2 bassoons, 2 violins, alto, and bass, in score, by J. B. Cramer. *Autograph.*

Add. 31766, f. 39.

Paper; a.d. 1808. Oblong folio. See also Symphonies, below (F.).

Sketch of a few notes intended for a "Concerto in F mo[ll]," by Beethoven.

Add. 32219, 32220.

Paper; ff. 236, 182. About 1814–1833. Oblong folio.

Concertos for pianoforte, with flutes, oboes, clarinets (except in nos. 2 and 5), bassoons, horns, trumpets, drums (in nos. 2, 4 and 5), and trombone (in no. 5 only), in score, by Hummel. *Autograph. Published.*

32219. 1. Allegro moderato in A minor [op. 85]. f. 1.
2. Allegro (?), Adagio, Finale; in C [? op. 34, about 1825]. f. 59.
3. Allegro pomposo, Andante con moto, Rondo; in E ['Les Adieux de Paris,' op. 110], 1814. f. 138.

32220. 1. Allegro moderato, Larghetto, Vivace; in B minor [op. 89], 1819. f. 1.
2. Allegro moderato, Larghetto, Allegro con trio; in F [op. 127], 1833. f. 103.

Add. 31782, ff. 1–86.

Paper; a.d. 1827, 1829. Oblong folio. See also below, p. 13.

Compositions for pianoforte, with flutes, oboes, clarinets, bassoons, horns, trumpets, drums, trombones, and strings, in score, by Cipriani Potter. *Autograph.*

1. "Introduzione e Rondo (alla militaire"), in E♭. Finished 4 Dec., 1827. f. 1.
2. "Variazioni di Bravura (Tema da Rossini"), in D. Finished 11 March, 1829. f. 51.

Add. 32227, ff. 22–54b.

Paper; A.D. 1829. Oblong folio. See also above, p. 6; Miscellaneous Orchestral Music, below (H.); and under Chamber Music (1831), below (II. D. c).

ADAGIO and Rondo "de Societè" for pianoforte, with clarinets, bassoons, horns, *ad libitum*, and flute and strings *obbligati*. [By Hummel, op. 117, 1830.] *Autograph.*

Add. 32228, *passim*.

Paper; A.D. 1829–1835, *etc.* Oblong folio. See also Dances (18th–19th cent.), below (B.); and Chamber Music, below (II. D. 6. b).

COMPOSITIONS by Hummel, for pianoforte, with flutes, clarinets, bassoons, horns, strings, and other instruments named below. Nos. 1 and 2 are in score and *autograph*.

1. "'L'Enchantement d'Oberon': Fantaisie caracteristique," 1829; with oboes and (in separate score) trumpets, drums, and triangle. [Published in 1830 as op. 116.] ff. 1–49.
2. "Le Retour à Londres"; with oboes, *etc.* Described in pencil as "Gd. Rondo brill[ant]. Op. 124" [published by Haslinger in 1835 as op. 127]. For an arrangement for 2 pianofortes, see Chamber Music, below (A. 19. b²). f. 61.
3. "Introduzione e Rondo brillante concertante," described in pencil as "op. 117." For the instrumental parts of this and of nos. 4 and 5, see 32229 (below). f. 100.
4. "Rondo brillant mêlé du (*sc.* d'un) Thême russe" [op. 98, about 1835]; with oboes, trumpets, drums, *etc.* f. 110.
5. "Variazionen über ein beliebtes Thema aus dem Fest der Handwerker"; described in pencil as "op. 115." (For the score, dated 1830, see 32226, f. 130, below.) f. 122.

Add. 32229, ff. 1–87b.

Paper; about 1830, *etc.* Folio. See also vol. ii, p. 608; and in the Table of MSS., above.

COMPOSITIONS by Hummel for pianoforte, with flute (marked "obligato" in no. 1), 2 oboes (in no. 2 only), 2 clarinets, 2 bassoons, 2 horns, 2 trumpets and drums (in no. 2 only), and strings, including a violoncello in no. 1 (where all the string parts are marked "obligati"). Wind and string parts; for the pianoforte part see 32228, ff. 100, 110, 122 (above).

1. Introduzione and Rondo [op. 117]. f. 1.
2. Unnamed [Rondo brillante, op. 98]. f. 28.
3. Unnamed ["Variazionen," op. 115]. ff. 61–87b.

Add. 32226, ff. 130–203b.

Paper; A.D. 1830, *etc.* Oblong folio. See also Overtures (18th–19th cent.), below (E.).

COMPOSITIONS for pianoforte, with flutes, horns, oboes, and bassoons (in no. 1), and strings. [By Hummel.] *Autograph.*

1. "Variations e finale—Thema a[uf] d[em] Fest der Handwerker," 1830. f. 130.
2. Variations. f. 168.

Add. 34539 (ff. 51) ; **34540** (ff. 70) ; **34543**, ff. 1–16b.

Paper ; A.D. 1866, *etc.* Oblong folio and quarto. For 34543, see also vol. ii, p. 98.

CONCERTO in A minor (Allegro appassionato, Romanza, Molto vivace), for pianoforte, with flutes, oboes, clarinets, bassoons, horns, trumpets, drums, trombones, and strings, by [Sir] W. G. Cusins, finished 29 January, 1866. In three volumes ; vol. i containing the original score ; vol. ii, a neat copy of the same ; and vol. iii, the pianoforte part in the composer's hand.

Add. 37046, ff. 10, 10b, 58b–62b.

Paper ; about 1869 (see ff. 57b, 64, *etc.*). Quarto. See also vol. ii, p. 456 ; and in the Table of MSS., above.

SKETCHES of a Fantasia in B minor for pianoforte and orchestra ; in the hand of J. L. Hatton.

15. THREE PIANOFORTES.

Add. 32078.

Paper ; ff. 57. A.D. 1840. Oblong folio.

CONCERTO in F, for 3 harpsichords, with horns, oboes, and strings, in score, by Mozart, February, 1776 ; transcribed by Aloys Fuchs from some parts and collated with the original in the possession of [A. C.] André, 1840. See Köchel's Thematic Catalogue, no 242.

16. PIANOFORTE AND 3 STRINGS.

Add. 31782, ff. 87–116b ; **31785** (ff. 169).

Paper ; A.D. 1829. Oblong folio and quarto. For 31782, see also Pianoforte Concertos, above (p. 11).

CONCERTANTE [on the theme, "Les folies d'Espagne"], for pianoforte, violin, violoncello, and double bass, with flutes, oboes, clarinets, bassoons, horns, trumpets, drums, trombones, and strings, by [Philip] Cipriani [Hambly] Potter, ended 2 April, 1829. *Autograph.* Add. 31782 contains the score ; and 31785, the single parts (including from three to seven copies of those for strings). For a Quartet arrangement, see 31784, below (II. D. 3. j).

17. TRUMPET.

Add. 32222, ff. 43–88.

Paper ; A.D. 1803. Oblong folio. See also above, p. 11.

CONCERTO in E (Allegro con spirito and Rondo), for trumpet, with drums, horns, flute, oboe, clarinets, and strings, in score ; with parts for 2 bassoons, in a separate score. By Hummel, ended 8 Dec. 1803, and produced on the following New Year's day "alla tavola di corte" [at Vienna ?] by [Anton] Weidinger ["ober-hoftrompeter"]. *Autograph.*

18. Two Trumpets.

Add. 32411, f. 34.

Paper; about 1818. Oblong octavo. See also vol. i, p. 157.

Sketch of a few bars, apparently of a concerto for 2 trumpets, by Johann Christian Lobe.

19. Viola d'amore.

Add. 31987, ff. 28–47.

Paper; about 1882 (?). Folio. See also vol. ii, p. 640; and the Table of MSS., above.

Concerto in E♭ (Allegro maestoso, Adagio, and Rondo), for viola d'amore, by Felice Turbiglio. 1st and 2nd violin, viola d'amore, and violoncello parts, transcribed for Carli Zoeller.

Add. 32317, *passim*.

Paper; about 1884. Folio. See also Chamber Music, below (II. B. 2; D. 1. d, m).

Compositions for the viola d'amore with orchestral accompaniment.

1. Concerto in D, with 2 flutes, 2 horns, 2 violins, viola, and basso, in parts. "Carl Michael Ritter von Esser." ff. 7–23b.
2. Sonata in E♭ (Allegro, Romance, Allegro), with 2 flutes, 2 horns, 2 violins, 2 violas, and basso, in parts. "Carolo Stamitz." ff. 24–36.
3. Scene from Wagner's "Tannhäuser," arranged for Viola d'amore with flute, clarinet, 2 violins, viola, violoncello, and basso, in score. "Carl Amadeus Mangold." ff. 50–54b.

Add. 31988.

Paper; ff. 28. 19th cent. Folio. The MS. belonged at one time to Johann Kràl.

"'Divertissement' ou 'Introduzion'" (*sic*), by F[ranz] Pechatschek (the name written in musical notation); together with a Polonaise, Variations, and Coda, for the viola d'amore with orchestra, composed by E. E. Batka. Included also is a third movement, Intermezzo, the whole forming a *quasi*-concerto for viola d'amore with 2 violins (in duplicate), viola, violoncello, basso, 2 oboes, 2 flutes, 2 horns, 2 bassoons, 2 trumpets (clarini), and drums, in parts. There is also a "Direction's Stimme" for the conductor. Transcribed by Victorin N. Matocha.

Viola d'amore and Flute. *v.* Flute and Viola d'amore.

Viola d'amore and Lute. *v.* Lute and Viola d'amore.

20. Two Viole d'amore.

Add. 31989.

Paper; ff. 67. 18th cent. Folio. Belonged, in the 19th century, to Victorin [N.] Matocha and to Johann Kràl.

Grand Concerto in B♭ (Allegro maestoso, Adagio, Rondo, Polacca), for 2 viole d'amore, with flute, 2 clarinets, 2 bassoons, 2 horns, 3 trombones, and strings, in parts, by Giuseppe Fuchs.

21. Violin.

Add. 35043, f. 49b.

Paper; about 1695 (see f. 17). Small folio. See also vol. ii, p. 230.

Concerto in D, by Gottfried Finger. First violin part.

Add. 31609, ff. 39–49b.

Paper; after 1745. Oblong folio. See also Chamber Music, below (II. A. 25. d; D. 1. n).

Concerto in A, for violin, with 2 violins, viola, and basso continuo, in parts, by [Giuseppe] Tartini.

Add. 31579, ff. 1–15.

Paper; 1st half of 18th cent. Oblong folio. See also Symphonies, below (F.).

Concerto in D for violin, with 2 violins, viola, and violoncello, and a bass (occasionally figured for harpsichord), in parts, by Benedetto Marcello, who describes himself as "Nob[ile] Ven[eziano]." *Autograph.* The first violin part is in duplicate.

Add. 31630.

Paper; ff. 87. About 1760 (?). Oblong quarto.

Twelve Concertos [Op. 3] for violin, with flute, oboe, and strings, in score, by [Johann Gottlieb] Hasse, slightly compressed from the edition published by Walsh about 1760.

Add. 35008, ff. 60–174.

Paper; A.D. 1779–1783, *etc.* Oblong folio. See also Symphonies (late 18th cent.), below (F.); and Chamber Music, below (II. A. 17; A. 19. a; A. 19. c^3; B. 2. 3; D. n).

Concertos for Violin, with horns (in nos. 2–4) and strings, in score (unless the contrary is stated), by Samuel Wesley. Almost entirely *autograph.*

1. In C, 1779. f. 60.
2. In D, 1781. See also 35009, f. 1, below. f. 83.
3. "No. 6," in G, 1783. At the end are the separate parts. f. 104.
4. In A. f. 129.
5. In B♭ [1782], in parts (for the score see 35009, f. 22, below). f. 149.
6. In C. Violino principale and violoncello parts. f. 165.

Add. 35009, ff. 1–79b.

Paper; A.D. 1781–1812 (watermark). Quarto. See also above, p. 7.

CONCERTOS for violin, with horns and strings, and in no. 3 for oboes also, by Samuel Wesley. *Autograph.* No. 5 has a bass for the organ.

1. In D, 1781. Four string and 2 horn parts (for score see 35008, f. 83, above). f. 1.
2. In B♭, 1782. In score (for parts see 35008, f. 149, above). f. 22.
3. Another in B♭, 1785. In score, followed by the 2nd horn part. f. 42.
4. In E♭, about 1812 (watermark). First violin part only. f. 59.
5. Another in E♭. In score. At the end are parts for 2 horns. f. 63.

Add. 35024, ff. 32–69.

Paper; A.D. 1782. Oblong folio. See also vol. i, p. 93.

CONCERTO for violin, with horns and strings, composed jointly by "Jarnovick" [Giornovichi] and [Samuel] Wesley. Score and parts. A second violoncello part appears to be missing.

Add. 29801, f. 100.

Paper; about 1784–1800. Oblong folio. See also Sketch-books (part iv, section iv).

SKETCH [by Beethoven] of a Polonaise for violin, with 2 oboes, 2 bassoons, and 2 horns.

Add. 29295, *passim.*

Paper; about 1797–1805. Oblong folio. See also Chamber Music, below (II. A. 19. 25; B. 1).

SKETCHES of concertos, *etc.*, apparently for the violin, with indications of flute, oboe, harpsichord, *etc.*, to be employed in the orchestra, in the hand of C[harles] Weichsel. Nos. 1–16 are concertos, of which the first 12 form a set.

1. Maestoso and Rondo allegretto, in B♭. Milan, 1797. f. 1.
2. Maestoso, Andante, and Rondo allegro; in G. Bologna, 1797. f. 4.
3. Maestoso, Adagio, and Polonaise; in F. Venice, 1798. f. 9.
4. Allegro maestoso, Adagio (Lullaby), and Rondo (from Haydn); in G. f. 14.
5. Allegro Moderato and Potpourri, in B♭. f. 16.
6. Allegro, Andante, and Rondo vivace; in A minor. Venice, 1799. f. 18.
7. Allegro, Adagio, and Rondo (from Winter); in A. 1804. f. 23.
8. Maestoso, Adagio (from Haydn's "Creation"), and Rondo (from Woelfl). 1805. f. 25.
9. Moderato, Andante, and "Aria Scozzese"; in E. f. 32b.
10. Maestoso and Rondo "Irlandese," in D minor. f. 35.
11. Moderato and Andante ("Here's the bower"), in E minor. f. 37b.
12. Maestoso, in the same key. Only one movement. f. 39b.
13. Largo and Rondo allegretto, in A (no. 14). f. 44b.
14. An imperfect fragment (no. 15). f. 47 (reversed).

15. Another (without number). f. 47b (reversed).
16. Another, apparently in D minor, beginning with a Moderato movement. f. 101b.
17. Potpourri. f. 30.
18. "Lord Wellington's March by [João D.] Bomtempo, arranged as a Rondo ...by C. Weichsel." f. 49.

Add. 31310, ff. 47–57.

Paper; late 18th cent. Oblong folio. See also vol. i, pp. 132, 208; vol. ii, pp. 182, 586.

CONCERTO in G for violin, with oboes, horns, and strings, in parts, by the Chevalier [de St.] George.

Add. 35023, ff. 32–61.

Paper; late 18th cent. Quarto. See also vol. i, p. 100.

CONCERTO in E for violin, with flute, horn, and strings, in parts, by [Wilhelm?] Cramer.

Add. 17831, f. 34.

Paper; 18th–19th cent. Folio. See also above, p. 3.

A MOVEMENT in C minor ($\frac{3}{4}$ time), apparently for violin solo, with flute and strings. In the hand of Domenico Dragonetti.

Add. 32222, ff. 1–42.

Paper; 18th–19th cent. Oblong folio. See also above, p. 11.

CONCERTO (Allegro risoluto and Rondo) in G, for violin, with flutes, oboes, bassoons, horns, and strings, in score; supposed to be by Hummel, but not in his hand, though it has rather the appearance of an *autograph*.

Add. 35001, f. 42b.

Paper; about 1801 (watermark). Quarto. See also vol. i, p. 345.

FRAGMENT (apparently the last movement) of a violin concerto in D, in the hand of Samuel Wesley, whose composition it probably is. Consists of parts for 2 instruments written in the tenor clef, in score.

Add. 32239.

Paper; ff. 71. A.D. 1809. Oblong folio.

CONCERTOS for violin, with oboes, horns, trumpets (in no. 2), bassoons, drums (in no. 2), and strings, in score, by [Giovanni] B[attista] Polledro. *Autograph.*

1. No. 1 (Allegro, Andante *quasi* Adagio, and Polacca), in E minor (op. 6). f. 1.
2. No. 2 (Allegro maestoso, Andante sostenuto, and Rondo allegro), in G minor (op. 7). Dedicated to Bonifazio Asioli. f. 35.

Add. 28970.

Paper; ff. 76. About 1813. Folio.

Concerto in C (Andante, Allegro vivace, Andante sostenuto, Allegro piuttosto vivo), for violin, with flute, oboes, horns, bassoons, and strings, in score, by [Giovanni Battista] Viotti. *Autograph.* An arrangement by J. B. Cramer for pianoforte and strings was published in 1813 as a "New Concerto."

Add. 32221, ff. 26b–45.

Paper; about 1818 (watermark). Small quarto.

Concerto (?), consisting of a short Adagio con moto in E leading into "A la Polacca" in A, for violin, with flutes, clarinets, horns, drums, bassoons, and strings, in score, supposed to be by Hummel.

Add. 31802, ff. 1–26.

Paper; about 1833 (?). Oblong folio. See also Chamber Music (19th cent.), below (II. A. 19).

Concertino in D, No. 3 (op. 72), for violin, with flutes, bassoons, horns, and strings, in score, and an additional score for oboes, clarinets, trumpets (clarini), and drums, by J[ohann] W[enzel] Kalliwoda; dedicated to J[ohann] B[ernhard] van Bree, Donaueschingen, 1 May, 1833. Apparently *autograph.*

Add. 3454 , ff. 84–89b.

Paper; 2nd half of 19th cent. Quarto. See also vol. ii, p. 98; and in the Table of MSS., above.

Arrangement—apparently for violin, violoncello, and pianoforte—of Larghetto from violin concerto in D minor, by [Sir] W. G. Cusins. *Autograph.* In score, with separate violoncello part (part of it in duplicate).

22. Two Violins.

Add. 17836, ff. 2–8.

Paper; 18th cent. Folio. Presented by Vincent Novello in 1849. See also vol. ii, p. 333.

Short Concerto in B minor ("Staccatto," Largo, Allegro, Adagio, Minuet), for 2 violins with strings, and a figured bass for organ, in score. [By Dr. William Boyce.] *Autograph.*

23. Violin and Violoncello.

Add. 32410, ff. 66–110.

Paper; 19th cent. Folio. See also vol. ii, p. 440.

"Le Duel: Divertimento," for Violin and Violoncello, with Orchestra, in score, by Alexis Lwoff, op. 8.

24. Two Violins and Violoncello.

Add. 31576, *passim*.

Paper; mid. 18th cent. Quarto.

Movements from concertos by Handel (op. 3 and op. 6). See Concertos (Miscellaneous), below (26).

25. Violoncello.

Add. 14125, ff. 167–184.

Paper; 18th cent. Oblong folio. See also vol. i, p. 436.

Concerto in G for violoncello, with separate parts for 2 violins, violetta, and harpsichord, by Nicolò Porpora. The movements are Adagio and Allegro (common time), Adagio ($\frac{3}{4}$ time), and Allegro ($\frac{3}{8}$ time).

26. Miscellaneous.

Add. 31577, ff. 37b–41b.

Paper; after 1734. Oblong folio.

Arrangement for organ of one of Handel's Grand Concertos. See Chamber Music, below (II. A. 17).

Add. 30310, ff. 39–48.

Paper; about 1740–1750 (?). Oblong folio. See also vol. ii, p. 288.

Concerto in B♭, written apparently for 2 "Concertini," consisting of 2 horns, 2 oboes, and a bassoon each, together with a "Concerto grosso" of strings, in score, by Handel. *Autograph.* The movements given here are Overture, Allegro ma non troppo (? afterwards used for the chorus "And the glory of the Lord" in the "Messiah"), Allegro, the end of an Alla breve moderato, and Minuet. The Lento and A tempo ordinario movements, and the beginning of the Alla breve movement in the Händel-Gesellschaft's edition (vol. 47), are supplied from Arnold's edition.

Add. 31576, *passim*.

Paper; mid. 18th cent. Quarto. See also vol. ii, p. 286.

Concertos, or portions of concertos, in score (some of them in short score, with figured basses). Except where the contrary is stated, they are by Handel, namely nos. 1–6, 11–14, 18, and 19, from op. 6 ["Twelve Grand Concertos, for violins...in seven parts," composed in 1739 and published in 1740]; nos. 7–10, from op. 3 ["VI Concerti Grossi," for wind instruments and strings with harpsichord or organ, published in 1734]; and nos. 17, 20, 21 from other works described below.

1. Allegro, from no. 1 (of op. 6). f. 3b.
2. Allegro, from no. 5. f. 6b.
3. Allegro ma non troppo, from no. 2. f. 9b.

4. Largo and Allegro, from no. 9. ff. 12, 12b.
5. Largo, from no. 2. f. 17.
6. Larghetto, from no. 12. f. 18.
7. Allegro, from no. 2 (of op. 3). f. 21b.
8. Fugue, from no. 5. f. 23b.
9. Two Allegros, from no. 4. ff. 25b, 27b.
10. Allegro, from no. 5. f. 31.
11. Allegro, from no. 5 (of op. 6). f. 33.
12. Largo affettuoso, Allegro ma non troppo, and Larghetto; from no. 6. ff. 36b, 38, 39b.
13. Allegro, from no. 11. f. 43b.
14. Lento, from no. 10. f. 46.
15. Movement (common time) in B♭. "[Giovanni Battista] Martini." f. 47.
16. "L'Arte della Fuga a 4 parte reale" (*sic*); by "[F.] Geminiani" [from no. 1 of "Concerti Grossi ... op^{a} vii ... 1748"]. ff. 50b–54.
17. Andante non presto, from the "Concerto Grosso" in C known as "Im Alexander-feste," 1736. Eight bars are omitted at the end of the 6th line of the score. f. 58.
18. Siciliana, from no. 8 (of op. 6, by Handel). f. 59b.
19. Andante and Allegro, from no. 11. ff. 62, 68.
20. Two Allegros from the "Concerto Grosso" in C (*cf.* no. 17). ff. 73, 76.
21. The Concerto in B♭, published by the Händel-Gesellschaft, vol. xxi, p. 85. ff. 79–82.
22. Movement (common time) in G. "[? Franz Xaver] Richter." f. 89.
23. Andante in E♭, from a Concerto for horns, oboes, and strings, with a figured bass for harpsichord. "[Nicolò] Jomelli." ff. 95–100.

B. DANCES.

Add. 31438, f. 55 (bottom of page).

Paper; after 1660 (see f. 78b). Oblong octavo. See also vol. i, p. 262; *etc.*

First trumpet part of a "Proportion" (a Polish dance?) for 2 trumpets and 2 kettle-drums, by Nicolaus Hasse.

Add. 29964, f. 2.

Paper; about 1764. Oblong folio. See also vol. ii, p. 360.

"Ciaccona" for oboes, horns, drums, and strings, in score, by Jommelli, performed at the Argentina theatre in 1764.

Add. 31750.

Paper; 1 folio. About 1765. Large oblong folio.

Minuet and Trio in C, for 2 oboes, 2 flutes, 2 clarinets, 2 bassoons, 2 trumpets, drums, 2 violins and bass, in score, by Mozart. *Autograph.* According to Köchel (Thematic Catalogue, no. 25a), it belonged in 1873 to Quatelle (*sc.* Guatelli) pasha. The MS. was afterwards acquired by Julian Marshall, who stated that Guatelli received it from the Sultan Abdu-l-Aziz, it having belonged previously to the Emperor of Austria (see Catalogue of Additions, 1876–1881). Apparently unpublished (1905).

Add. 32181, ff. 139–141b.

Paper; A.D. 1793. Oblong folio. See also vol. ii, p. 317; *etc.*

"DEUTSCHE TÄNZE": nos. 1–7 and 12 of a set of dances for various combinations of flutes, clarinets, oboes, horns, trumpets, bassoons, strings, and drums.

Add. 32226, ff. 85–88b.

Paper; 18th–19th cent. Oblong folio. See also Overtures, below (E.).

POLONAISE and Trio in D, for flutes, oboes, clarinets, bassoons, horns, trumpets, drums, and strings, in score. [By Hummel.] *Autograph.*

Add. 32228, ff. 50–60b.

Paper; 18th–19th cent. Oblong folio. See also above, p. 12.

DANCES, in score. [By Hummel.] *Autograph.* Except where the contrary is stated, they are written for clarinet, 2 violins, horns, and bass.

1. "Contradance." f. 50.
2–4. Three "Ecossais." f. 51.
5–7. Arrangement of nos. 2 and 3, and a third piece of similar description, for full orchestra (flutes, oboes, bassoons, trumpets, drums, *etc.*). f. 52.
8, 9. Two more pieces for a similar orchestra. f. 56.
10–15. Six "Ländler." f. 57.
16. Piece in $\frac{2}{4}$ time, for horns, oboes, triangle, strings, *etc.* f. 60.

Add. 32223, 32224.

Paper; ff. 190, 168. A.D. 1804–1812. Oblong folio.

NINE SETS of "Balli Tedeschi" or "Deutsche [Tänze]," for flutes, oboes, clarinets, bassoons, horns, trumpets, drums, and strings, in score, with the occasional addition of trombones, cymbals, and triangles, written by Hummel at Vienna. They are in $\frac{3}{4}$ time, each being followed by a trio, and sometimes by as many as 5 trios, the whole set ending with a coda. There is frequently a 2nd, or even a 3rd, version of the wind parts.

32223. 1. Six written for the Carnival, 1804. f. 1.
2. Twelve, 1807. f. 28.
3. Twelve, for the Redouten-Saal, 1808. The wind instruments in the Coda are divided into two "Harmonien" or Bands. f. 70.
4. Twelve, for the Apollo-Saal, 1808, with a 2nd version of the 9th in the set (ff. 120, 123). The orchestra is here divided into two, as in the 3rd set. f. 104.
5. Six written for the same hall, 1809. f. 169.

32224. 1. Four, for the same hall, 1811. (For another version of the third, and for the coda, see 32225, no. 5, below.) f. 1.
2. Eleven (the so-called 12th being only a repetition of the 5th), 1811. Performed in the Redouten-Saal on St. Catherine's Day. f. 45.
3. Twelve, "vom Römischen Kaiser," 1811. f. 99.
4. Six, for the Apollo-Saal, 1812, apparently originally written in the preceding year for the French Ambassador, and containing a part for harp. f. 132.

Add. 32225, ff. 1–218.

Paper; A.D. 1807–1812. Oblong folio. See also Marches, below (D.).

DANCES for orchestra, in score, by Hummel, written for the Apollo-Saal at Vienna. *Autograph.* Most of them are for flutes, oboes, clarinets, bassoons, horns, trumpets, drums, and strings, with occasionally triangle and cymbals; followed by other versions, sometimes simplified for a smaller band. Unless the contrary is stated they are Minuets with Trios, in sets.

1. Twelve, 1807. The last one (f. 24b) is called "La Tempesta." f. 1.
2. Twelve more, 1808. No. 8 (f. 43, *etc.*), is "alla Turca"; and no. 11 (f. 49b), "alla militair." ff. 27, 55, 67.
3. Six, 1809. ff. 76, 102.
4. Six more, 1811. ff. 110, 162, 170.
5. A German dance in D: "No. 3" [of the set in 32224, no. 1, above], followed by the coda, 1811. ff. 137, 141.
6. Six, 1812. ff. 173, 212, 220.
7. Another version of the coda in no. 5, above. ff. 198–211b.

Add. 32230, ff. 22–134.

Paper; A.D. 1811–1820. Oblong folio. See also Chamber Music, below (II. D. 3. c).

WALTZES, in sets, for flutes, oboes, clarinets, bassoons, horns, trumpets, drums, and strings, in score, by Hummel. Nos. 1–19 are *autograph.*

1. Six, followed by Trios, written in 1811 for the French Ambassador. At f. 36 is an alternative setting of the last of the set. f. 22.
2. Twelve, with coda, written in 1817 for Count Illesházy [op. 112]. At f. 68 is a copy in a different hand. Pianoforte versions were published in 1820. f. 40.
3. Six, 1820 [published as *Neue Walzer mit Trios nebst einer grossen Schlacht-Coda*, written for the Apollo-Saal, op. 91]. f. 95.

Add. 35026, f. 38.

Paper; A.D. 1841. Quarto. See also Albums, below (part iv).

MELODY of the first eight bars of what appears to be a quadrille, by P. Musard. *Autograph.*

C. ENTR'ACTES.

Add. 32409, ff. 18–72.

Paper; 19th cent. Oblong quarto. See also vol. ii, p. 17.

SIX ENTR'ACTES, for drums, trumpets, horns, flutes, oboes, clarinets, bassoons, and strings, in full score, by Joseph Abenheim.

1. Polacca in D. f. 18b.
2. Minuet and Trio in C. f. 26.
3. Andante in A♭ (without trumpets and oboes). f. 32.
4. Minuet and Trio in D. f. 36.
5. Allegro moderato in B♭. f. 46.
6. Allegro vivace in E♭. f. 56.

D. MARCHES.

Add. 31438, f. 53b (bottom of page).

Paper; after 1660 (f. 75b). Oblong octavo. See also vol. i, p. 262; *etc.*

First trumpet part of an "Aufzug" for 2 trumpets and 2 kettle drums, by Nicolaus Hasse.

Add. 34126, f. 71.

Paper; about 1789. Oblong octavo. See also vol. ii, p. 574; *etc.*

March, in 3 parts, in score, by Handel. Probably from an oratorio or opera.

Add. 31641, ff. 9, 9b.

Paper; 18th cent. Folio. See also vol. ii, p. 311.

Marches, in score, in the hand of [? Karl Heinrich] Graun.

1. In F; for 2 horns, 2 oboes, and a bass. f. 9.
2. In D; for a trumpet and 2 other instruments, with a bass (occasionally figured) for harpsichord. f. 9b.

Add. 32217, ff. 1–25.

Paper; 18th–19th cent. Folio. See also vol. ii, p. 420.

"Trois grandes marches militaires composées pour...le Grand Duc Nicolas de Russie" [by Hummel]. *Autograph.* The instruments employed are clarinets (big and little), oboes, basset-horns, flutes, horns, bassoons, double bassoons, and bass horns, in score, with (in nos. 1 and 3) triangle, military drum, tambourine, cymbals, and bass drum, in separate score.

1. In C. f. 1.
2. In A♭. f. 9.
3. In C minor. f. 16.

Add. 32225, ff. 219, 222.

Paper; a.d. 1812. Oblong folio. See also above, p. 22.

March in C, for piccolo, flutes, oboes, horns, clarinets, trumpets, bassoons, strings, drums, and cymbals, in full score, by Hummel. *Autograph.* Written for the Apollo-Saal in 1812, and apparently forming the Introduction to a set of Minuets written in that year. Preceded (f. 219) by a simplified version (?) for clarinet, trumpet, and bassoon.

E. OVERTURES.

Add. 32074, ff. 1–20b.

Paper; A.D. 1768 (?). Folio. See also above, p. 8.

OVERTURES for 2 violins, viola, and double bass, with a bass (partly figured) for harpsichord, in parts, by [Johann Gottlieb] Graun, "Maistro di Concerto" [in Berlin]. The present MS. appears to have been transcribed in 1768 by Fr.... C.....

1. In F. f. 1.
2. In D. f. 8.
3. In D minor. f. 15.

Add. 35010.

Paper; ff. 111. A.D. 1778–1834 (watermark). Quarto.

OVERTURES by Samuel Wesley. The scores and some of the parts are *autograph*.

1. In D, 1778; for horns, oboes, strings, and organ, in score and parts. f. 1.
2. In C, 1780; for horns and strings, in score and parts. f. 20.
3. In E, about 1834 (watermark); for flutes, oboes, bassoons, trumpets, horns, trombones, drums, and strings, in parts. f. 39.
4. In D (?); unfinished score. f. 101.
5. In D; 2nd horn part. f. 1.
6. In G, about 1809 (watermark); horn, bassoon, and string parts. f. 106.

Add. 32174, ff. 33–79.

Paper; before 1784 (see C. F. Pohl's *Joseph Haydn*, vol. ii, p. 283). Oblong octavo. See also below, p. 29.

OVERTURES [by Haydn], for 2 oboes, flutes, bassoons (in nos. 1, 3, and 6), 2 horns, and strings, in parts; published about 1785 by Artaria as *Sei Sinfonie a grand orchestra, opera xxxv*. They appear as nos. 3–8 in Pohl's thematic catalogue of the overtures. The folios below refer only to the 1st oboe part.

1. In G minor [overture to "L'Isola disabitata," 1779]. f. 33.
2. In D. f. 33b.
3. B♭. f. 34.
4. In C [overture to "La Vera Costanza," 1779]. f. 35.
5. In G. f. 35b.
6. In C minor [overture to "Il ritorno di Tobia," 1775]. f. 36.

Add. 27636, ff. 3, 130.

Paper; A.D. 1784, 1785. Oblong quarto. See also vol. i, pp. 73–74.

OVERTURES for horns, oboes (or flutes), 2 violins, viola, and bass, in full score, by John Wall Callcott, from a volume of early works composed by him at Kensington Gravel Pits, in 1784–5 (see note at beginning).

1. Overture in C, dated Jan^{y} 7, 1784; "perform'd for the first time at M^{r} Adams', Glasshouse S^{t}, Piccadilly, Feb^{ry} 10, 1784." Apparently intended originally for the overture to an opera, as it is immediately followed

(f. 12b) by the first page of a movement in the same key, and accompanied by the same instruments, headed, "Act 1st," and beginning, after a few bars of symphony, with the words "From the man that I love." f. 3.

2. "Sinfonia," 1785, consisting of two movements in F, "perform'd for the first time at the General Post Office, Lombard St, October 5th, 1785," when the 1st violin was played by Mr. Cocaine, the bass by Mr. Boyce, and one of the horns by the composer. f. 130.

Add. 30393, *passim*.

Paper; A.D. 1795, *etc.* Folio. See also vol. ii, p. 373.

OVERTURES for trumpets, drums, flutes, oboes, strings, and other instruments indicated below, in score, by Wm. Crotch. *Autograph.*

1. In A, 1795. ff. 1–30.
2. In G, 1815; with trombones, clarinets, horns, bassoons, *etc.*; followed by separate string, trumpet, and drum parts. ff. 64–94.

Add. 31708, ff. 153–165b.

Paper; late 18th cent. Quarto. See also Symphonies, below (F.).

OVERTURE in D, for horns, oboes, flutes, bassoons, and strings, in score, by Haydn.

Add. 31709.

Paper; ff. 85. Late 18th cent. Oblong quarto.

COMPOSITIONS, in full score, by Haydn. [Published about 1785, as *Sei Sinfonie a grand orchestra, opera xxxv.*] For a further description see 32174, where they are given in somewhat different order, above (p. 24).

1. In G minor. f. 2.
2. In D. f. 13.
3. In G. f. 26.
4. In B♭. f. 40.
5. In C. f. 57.
6. In C minor. f. 72.

Add. 34074–34075, f. 23b.

Paper; late 18th cent. Quarto. See also vol. ii, p. 600.

OVERTURE by Handel. 1st and 2nd violin parts.

Add. 29321, ff. 30, 30b.

Paper; 18th–19th cent. Oblong folio. See also Symphonies, below (F.).

SKETCH of the beginning of an Allegro "dell' Overtura" in D, for flute, clarinets, oboes, horns, trumpets, bassoons, and strings, in rough score, by M[uzio] Clementi.

Add. 30950, ff. 22–118b.

Paper; 18th–19th cent. Quarto. See also vol. ii, p. 373.

Overtures, in score, by Charles Dibdin. *Autograph.* Unless the contrary is stated, they are for oboes (flutes in nos. 1, 6, and 7), horns, trumpets (in nos. 5, 8, 9, and 16), and strings.

1. In G (Pastoral); unfinished. f. 22.
2. Another in G. f. 27.
3. In B♭. f. 36.
4. In B minor. f. 44.
5. In E♭. f. 53.
6. In D. f. 59.
7. A third in G. f. 72.
8. In C minor; with bassoons, *etc.* f. 80.
9. In F. f. 88.
10. Another in B♭; arranged for pianoforte. f. 97.
11. A third in B♭; unfinished. f. 99.
12. A second in F. f. 101.
13. A fourth in B♭. f. 109.
14. In C; unfinished. f. 115.
15. A fifth in B♭; imperfect. f. 116.
16. A second in D; with bassoons, *etc.* Imperfect. f. 117.

Add. 32226, ff. 2–70.

Paper; 18th–19th cent. Oblong folio. See also above, pp. 12, 21; and under Miscellaneous Orchestral Music, below (G. 2; H.).

Overtures for flutes, oboes, clarinets, bassoons, horns, trumpets, drums, and strings, in score, by Hummel.

1. "Freuden-Fest Ouverture, mit Benützung dreyer Volkslieder ('God save the King,' Haydn's 'Gott erhalte den Kaiser,' and Hummel's 'Volkslied aller Deutschen'), zum Geburtstag des Landes-fürsten." *Autograph.* f. 2.
2. "Ouverture triomphale," in D. f. 27.

Add. 32411, f. 67b.

Paper; about 1818. Oblong octavo. See also vol. i, p. 157.

Sketch of an overture, in compressed score, intended to express various emotions, of which the programme is given; by Johann Christian Lobe.

Add. 31770, ff. 1–38.

Paper; A.D. 1819. Small octavo. See also vol. i, p. 107.

Overture, written for 2 trumpets, 2 horns, 2 drums, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 3 trombones, and strings, in full score, by Sigismond Neukomm; dedicated to Cherubini, Rio de Janeiro, 1819. *Autograph.*

Add. 33570, ff. 139, 172.

Paper; about 1825. Oblong folio. See also vol. ii, p. 416.

Overture in D, composed for the Coronation of Charles X. [1825], by Sir Henry Rowley Bishop. Written for two bands (in separate scores); one consisting of drums, trombones, trumpets, horns, clarinets, flutes, oboes, bassoons, and strings; the other (a military band, behind the curtain), of drums, cymbals, triangle, trombones, trumpets, horns, flutes, clarinets, bassoons, serpano (serpent), and bass horn.

Add. 33801, ff. 3–97.

Paper; 1st half of 19th cent. Folio. See also vol. ii, p. 424.

OVERTURES, written for flutes (in no. 1), trumpets, trombones, drums, clarinets, horns, bassoons, and strings, in parts, by E. J. Loder.

1. In E♭. ff. 3–43. | 2. In E. ff. 44–97.

Add. 36572, ff. 17–19.

Paper; 1st half of 19th cent. Quarto. See also vol. ii, p. 423.

FIRST VIOLIN part of the overture in E, by Loder, of which the other parts are in 33801, above.

Add. 31052.

Paper; ff. 17. Mid. 19th cent. Oblong folio.

"LIBUSSAN'S WAHL": overture for 2 flutes, 2 clarinets, 2 oboes, 2 bassoons, 2 trumpets, 2 horns, 3 trombones, drums, and strings, in score, by Carl Friedrich August Billert. *Autograph.*

Add. 34538.

Paper; ff. 19. A.D. 1862. Oblong folio.

"KING LEAR": overture for flutes, oboes, clarinets, bassoons, horns, trumpets, trombones, drums, and strings, in score, by [Sir] William George Cusins, 1862. *Autograph.*

Add. 34537, ff. 11–34.

Paper; A.D. 1868. Oblong folio. See also Chamber Music, below (II. A. 19).

"LES TRAVAILLEURS de la mer": concert-overture (no. 1), by Cusins, ended April 23rd, 1868. *Autograph.* Written for flutes (traversi and piccolo), oboes, clarinets, bassoons, horns, trumpets, trombones, bass tuba, drums, cymbals, and strings, in full score.

Add. 34542, f. 1.

Paper; A.D. 1875. Folio. See also vol. i, p. 421.

"LOVE'S LABOUR lost": concert-overture for flutes, oboes, clarinet, bassoons, horns, trumpets, drums, triangle, and strings, in full score, by Cusins. *Autograph.*

Add. 35026, f. 55b.

Paper; A.D. 1894. Quarto. See also Albums (part iv).

FRAGMENT, in pianoforte score, of "Britannia," a nautical overture, by Sir Alexander Campbell Mackenzie, 1894. *Autograph.*

Add. 32410, ff. 37–65b.

Paper; 19th cent. Folio. See also vol. ii, p. 440; and above, p. 18.

Overture, in E♭, for flute, piccolo, oboes, clarinets, bassoons, horns, trombones, drums, and strings, in score, by C[arl] M[attias] Kudelski.

F. SYMPHONIES.

Add. 31579, ff. 16–49b.

Paper; 1st half of 18th cent. Oblong folio. See also above, p. 15.

"Sinfonie a Quatro," in parts, composed by Benedetto Marcello for M[onsieu]r Dvex. *Autograph.* They are written for 2 violins, viola, and violoncello (wanting in nos. 4 and 5), with a bass for harpsichord or (in no. 5) organ.

1. Largo, Presto, Gavotte; in B♭. f. 16.
2. Presto, Largo, Presto; in A. f. 22.
3. Adagio, Presto, Largo, Presto; in G. f. 30.
4. Presto, Largo, Presto; in G. f. 36.
5. Presto, Adagio, Presto; in D. f. 43.

Add. 35011, ff. 1–140.

Paper; A.D. 1781–1802, *etc.* Quarto, *etc.* See also Miscellaneous Orchestral Music, below (H.).

Symphonies, in score and parts (unless the contrary is stated), by Samuel Wesley. Almost entirely *autograph.* They are written for horns and strings, with the addition of organ in no. 1, and oboes, flutes, bassoons, and drums, in no. 4.

1. In D ("Sinfonia Obligato per Violino, Organo e Violoncello"), 1781. f. 1.
2. In D, 1784. f. 42.
3. In E♭, 1784. f. 59.
4. In B♭, 1802. Score only. f. 91.
5. In A, no date. f. 140.

Eg. 2335.

Paper; ff. 35. About 1784. Oblong octavo.

Symphonies (nos. 47 and 48 in Spitta's list), for bassoon, flute, 2 horns, 2 oboes, 2 violins, viola, violoncello, and bass, in parts, by Haydn; being the copies made by his amanuensis, J. Radnitzky, and sent to William Forster, the London music-printer, for publication, on 25 October, 1784 (see Eg. 2380, f. 12). They are both signed by the composer "Di me Giuseppe Haydn."

1. Vivace, Andante sostenuto, Minuet, and Finale Allegro; in B♭. Described by the publisher (?) as "Overture V." f. 1.
2. Vivace, Adagio, Minuet, and Finale Presto; in C minor. f. 19.

Eg. 2379, ff. 191–386b.

Paper; about 1784, *etc.* Oblong octavo. See also below (H.); and under Chamber Music (II. B. 2. 3; D. 2. u).

Collection of symphonies, *etc.*, in parts, by Haydn, in the hand of his amanuensis, each signed by the composer "Di me Giuseppe Haydn,"

etc. They appear to be the copies sent to William Forster for publication—nos. 1–4, in 1784; the others in 1787 (Eg. 2380, ff. 1–7)—. The latter is evidently responsible for the alternative title of "Overture" and the numbers given on the fly-leaves at the beginning of each. With one or two exceptions (indicated below), the parts consist of flute, 2 oboes, 2 horns, bassoon, 2 violins, viola, and basso or violoncello. The numbers given to them below (in brackets) correspond with those in the composer's list in Eg. 2380, f. 12.

1. In E♭. Published by Forster as *A Favorite overture* (no. 4). f. 191.
2. In G (no. 7). No. 51 in Pohl's list. f. 209.
3. In B♭ (8). Overture to "Armida" [1782]. f. 230.
4. In F (9). No. 49 of Pohl's list. f. 242.
5. In C ["L'ours," about 1786]. f. 265.
6. In A. Published by Longman and Broderip as no. 3 of *Three Symphonies ...op.* 52. f. 287.
7. In B♭ ["La Poule," about 1786]; numbered "5" by the composer. The 2nd violin part is wanting. f. 306.
8. In E♭. [No. 3 of the set published at Paris in 1786, and of that published by Longman and Broderip as op. 51.] f. 321.
9. In B♭. "La Reine de France" [about 1786]. Numbered "3" by the composer. f. 342.
10. In D. No. 10 of Breitkopf and Härtel's "Symphonien." f. 362.

Add. 29801, ff. 70, 81b, 88b.

Paper; about 1784–1800. Folio and oblong folio. See also Sketch-books, below (part iv, section iv).

Sketches, in compressed score, of movements (nos. 2–4, headed "Sinfonia"), by Beethoven, but not apparently utilized by him in the symphonies published by him in the same keys.

1. Symphony (?) in C, earlier than op. 21 (1800). ff. 56, 56b.
2. Presto in C minor ($\frac{2}{4}$ time), beginning in the same way as the quartet in E♭, composed in 1785. f. 70.
3. Movement in E ($\frac{2}{4}$ time), from a Symphony in F. f. 81b.
4. Allegretto in C ($\frac{2}{4}$ time). f. 88b.

On f. 88, at the beginning of the sketch of a movement in G minor (?) in $\frac{6}{8}$ time, is the note, in Beethoven's hand, "Diese ganze Stelle ist gestohlen aus der Mozartschen Sinfonie in E" (?); with (at bottom of page) the signature "Beethoven."

Add. 32174, ff. 80–101.

Paper; about 1786. Oblong octavo. See also vol. ii, p. 305.

Symphony in E♭, for 2 oboes, flute, 2 bassoons, 2 horns, and strings, in parts, by Haydn, being no. 3 of the set published at Paris in 1786, and of that published by Longman and Broderip as op. 51.

Add. 31707.

Paper; ff. 40. A.D. 1795. Oblong folio.

"Sinfonie in Es" ["Mit dem Paukenwirbel"], for 2 trumpets (clarini), drums, 2 horns, 2 clarinets, 2 oboes, flutes, bassoons, 2 violins,

viola, violoncellos, and basses, in score, by Haydn, 1795. *Autograph.* Folios 23, 23b, and 26, are said to have been supplied—evidently late in life—by Cherubini, to whom the MS. had been presented by the composer, with the inscription "Padre del Celebre Cherubini ai 24^{tro} di di Febr. '806" written under the original signature "di me Giuseppe Haydn" (see Julian Marshall's account of the MS. on f. 1).

Add. 14125, ff. 155–166b.

Paper; 18th cent. Oblong folio. See also vol. i, p. 436.

"Sinfonia" in D, for trumpets, oboes, bassoons, and strings, in score, by Nicolò Porpora. It consists of four movements, the only one named (the last) a "contradanza."

Add. 32171, ff. 1–11b.

Paper; 18th cent. Folio. Belonged to Hummel. See also above, p. 8; and under Chamber Music, below (II. D. 1. n).

Two short symphonies for 1st and 2nd violin, viola, and bass, in parts, by [Christoph] Nichelmann. The first may possibly be *autograph.*

1. Allegro, Andante, Presto; in F. f. 1. | 2. Allegro, Adagio, Presto; in G. f. 7.

Add. 32390, ff. 38–49.

Paper; 2nd half of 18th cent. Octavo and quarto. See also Chamber Music, below (II. A. 2; D. 1. a).

"Sinfonia" in G, for 2 violins, viola, and basso, in score, with separate parts, by [Georg Christoph] Wagenseil. Divided into three short movements—Allegro, Andante, and Allegro.

Add. 21464, ff. 1–64, 78–115.

Paper; late 18th cent. Oblong folio. Presented by Sir Walter Calverley Trevelyan, Bart. See also Chamber Music, below (II. A. 19; D. 1. n).

Single parts of four compositions, of which the first is described as "Sinfonia da più Stromenti ob[bliga]ti," by Ambrogio Minoja. The orchestra is composed of 2 oboes (obbligati in nos. 1 and 4), 2 horns (obbligati in no. 4), 2 violins, viola (obbligata in nos. 1, 2, 4), and basso, with an additional violoncello part to no. 1, and the substitution of violoncello for basso in no. 4.

1. Allegro brillante, Andante sostenuto, and Presto non troppo; in B♭. f. 1.
2. Vivace assai, in D. ff. 37–64.
3. Aria (Larghetto) and Allegro, in E♭. f. 78.
4. Allegro, Andante sostenuto, and a second Allegro; in D. In the second movement of this piece, flutes are substituted for oboes. f. 88.

Add. 31708, ff. 1–152b.

Paper; late 18th cent. Quarto. See also above, p. 25.

SYMPHONIES, for horns, oboes, flutes, bassoons, clarinets, and drums (in no. 1), and strings, in score, by Haydn. "All revised by the Composer, and performed at Salomon's Concerts [started in 1786?], under Haydn's direction."

1. "Sinfonia in C" ["L'ours"]. f. 2.
2. "Sinfonia [in D] 'La Chasse'" [1780]. f. 66.
3. "Overture" (or rather short symphony, consisting of Allegro spiritoso, Adagio, Minuetto, and Finale Presto) in D minor. ff. 115–152b.

Add. 31709.

Paper; ff. 85. Late 18th cent. Oblong quarto.

SYMPHONIES by Haydn. See Overtures, above (p. 25).

Add. 31710.

Paper; ff. 175. Late 18th cent. Oblong quarto.

SYMPHONIES for horns, flutes (trumpets, clarinets, and drums in no. 2), oboes, bassoons, and strings, in score, by Haydn. "Revised by the Composer, and performed at Salomon's Concerts, under Haydn's direction."

1. In B♭ ["La Reine de France"]. f. 2.
2. In E♭ (Adagio, Allegro molto, Andantino, and Finale Allegro). f. 61.
3. In G ["Letter V," 1787]. f. 109.
4. In A [op. 52, no. 3,—see Eg. 2379, no. 6, above]. f. 144.

Add. 32181, ff. 245–249b.

Paper; late 18th cent. Oblong folio. See also vol. ii, p. 317; *etc.*

FRAGMENTS of two symphonies in C, in score, by Süssmayr. *Autograph.*

1. Movement in common time, for flutes (piccolo and traverso), oboes, horns, bassoon, strings, and drum. f. 245.
2. Another, for oboes, horns, and strings. f. 248.

Add. 35008, ff. 175, 186–7b.

Paper; late 18th cent. Oblong folio. See also above, p. 15.

PORTIONS of symphonies by Samuel Wesley. *Autograph.*

1. First movement of Symphony in D, for horns, oboes, drums, and strings, in score; followed by the violoncello part of the same and of the 2nd movement. ff. 175, 184.
2. First and second violin parts of a symphony in A. ff. 186, 187.

Add. 29321, ff. 1–29b, 31.

Paper; 18th–19th cent. Folio. See also above, p. 25; and under Chamber Music, below (II. A. 19).

SKETCHES by Muzio Clementi.

1. "Sinfonia 4ª" in D minor (Andante sostenuto and Allegro vivace), for drums, trombones, trumpets, horns, clarinets, oboes, flutes, bassoons, and strings, in score. f. 1.
2. "Sinfonia 2" in D (Adagio and an unfinished Allegro), for the same instruments. ff. 22–29b.
3. "All[egr]o per Sinfonia"—a fragment. f. 31b.

Add. 32042, ff. 10–25b.

Paper; 18th–19th cent. Folio. See also Chamber Music (1778), below (II. A. 19).

"SINFONIA" in C (introductory movement without title, in common time, Andante, Minuet, and Allegro), for horns, flutes, oboes, bassoons, and strings, in score, by W. [Friedrich Ernst] Bach. *Autograph.*

Add. 32043, ff. 40–60b.

Paper; 18th–19th cent. Oblong folio. See also Chamber Music, below (II. A. 19. a, b; D. 1. n; D. 5. b).

"SINFONIA" in G (Allegro, Andante, Allegro), for 2 horns, 2 oboes, bassoon, and strings, in score, by W. [Friedrich Ernst] Bach. *Autograph.*

Add. 32180, ff. 21–84.

Paper; 18th–19th cent. Oblong folio. Belonged to Hummel. See also Chamber Music, below (II. A. 19. a, b; B. 2; D. 2. u; D. 5. e).

SYMPHONIES for flutes, oboes, horns, trumpets, bassoons, drums, and strings, in score, by Francesco Danzi.

1. Allegro vivo, Andante con moto, Minuet, Allegro; in D minor. f. 21.
2. Larghetto, Allegro vivace, Andante moderato, Minuet, Allegro; in C. f. 51.

Add. 32229, f. 150b.

Paper; 18th–19th cent. Folio. See also vol. ii, p. 608; *etc.*

ROUGH NOTES in the hand of Hummel, apparently for a symphony in B minor.

Add. 32237, ff. 97, 98.

Paper; 18th–19th cent. Oblong folio. See also vol. ii, p. 309.

SKETCHES (fragmentary), in the hand of Hummel, of two instrumental compositions marked "Sinfonia."

1. In E minor. f. 97.
2. In F minor. f. 98.

Add. 34725, f. 37.

Paper; A.D. 1805. Oblong folio. See also vol. ii, p. 388; *etc.*

"GRAND SINFONIA" in C, in full score, by Sir H. R. Bishop, 1805. "This score was cut from a volume of Bishop's MS. purchased...at Mess^{rs} D'Almaine's Sale by M^{r} G. A. Davies of Oxford S^{t}."

Add. 31766, ff. 1–48b *passim.*

Paper; A.D. 1808. Oblong folio. See also Sketch-books, below (part iv, section iv).

SKETCHES by Beethoven, dated 1808 at the beginning, and containing principally the Pastoral symphony. For a description of the MS. see Gustav Nottebohm's *Zweite Beethoveniana* (pp. 252, 369, *etc.*).

Add. 30393, ff. 31–63b.

Paper; A.D. 1814. Folio. See also vol. ii, p. 373; *etc.*

"SINFONIA" in F, for trumpets, drums, trombones, flutes, oboes, clarinets, horns, bassoons, and strings, in score, by Dr. William Crotch, 1814. *Autograph.*

Add. 32238, ff. 101–188.

Paper; A.D. 1816. Octavo. See also vol. ii, p. 631.

"SINFONIE héroique" in D (Andante sostenuto, Allegro con spirito, Minuet, Andante con poco di moto, Allegro molto), for drums, trumpets, horns, flutes, oboes, clarinets, bassoons, trombones, and strings, in full score, composed by the Chevalier Sigismond Neukomm at Rio de Janeiro, in 1816, and dedicated to Spontini.

Add. 30394.

Paper; ff. 11. A.D. 1817. Oblong folio. Purchased of the composer's widow in 1877.

"SINFONIA" in E♭ (Adagio, Presto, and Larghetto with variations), for 2 trumpets, drums, 3 trombones, flute, 2 oboes, 2 clarinets, 2 horns, bassoon, and strings, in score, by Crotch, 1817. *Autograph.*

Add. 32411, ff. 8–10b.

Paper; about 1818. Oblong octavo. See also vol. i, p. 157.

SKETCH of a symphony, in compressed score, by Johann Christian Lobe.

Add. 31783.

Paper; ff. 200. A.D. 1826, 1828. Oblong folio.

SYMPHONIES (nos. 6–8), for flutes, oboes, clarinets, bassoons, horns, trumpets, drums, trombones, and strings, in score, by [Philip] Cipriani [Hambly] Potter. *Autograph.*

1. Allegro con fuoco, Scherzo, Andante, Allegro, Presto; in C minor. Ended 3 Jan., 1826. f. 1.
2. Allegro con fuoco, Andantino grazioso, Minuet, Allegro assai; in F. Ended 27 Nov., 1826. f. 56.
3. Maestoso, Allegro non tanto, Andante con moto, Scherzo, Allegro vivace; in E♭. Ended 21 Nov., 1828. f. 126.

Add. 29261, f. 61.

Paper; after 1834. Oblong octavo. The principal contents of the MS. are letters of Musicians.

"THÈME de la Marche des Pélérins," by H[ector] Berlioz [from his symphonic poem "Harold en Italie," 1834].

Add. 33314, 33315.

Paper; ff. 192, 81. Before 1841. Oblong folio.

SYMPHONIES (unpublished), for flutes, oboes, clarinets, horns, bassoons, trumpets (in no. 3), and strings, in score, by [John Fane] Lord Burghersh [who succeeded as 11th Earl of Westmorland in 1841]. With numerous corrections and alterations in the composer's hand.

33314. 1. Allegro, Andante, Minuet, Allegro vivace; in G. f. 1.
2. Adagio maestoso, Allegretto, Allegretto moderato, Minuet, Allegro vivace; in D minor. f. 101.

33315. Allegro, Allegro moderato, Minuet, Allegro vivace; in D.

Add. 37234, 37235.

Paper; ff. 84, 230. A.D. 1842–1844. Oblong folio and quarto.

SYMPHONY in D, for flutes, oboes, clarinets, bassoons, horns (4), trumpets, drums, and strings, by Charles Edward Horsley, op. 9. Begun in 1842, and ended in 1844; dedicated to the Society of British Musicians. In two volumes, vol. i containing the *autograph* full score, and vol. ii, copies of the parts.

Add. 31788, 31789.

Paper; ff. 174, 224. A.D. 1846. Quarto.

SYMPHONY in E♭ by Cipriani Potter. Single parts, apparently written out for a performance in 1846. For the score (dated 1828) see 31783, above. In two volumes, vol. i containing the copies used by the leaders of the various instruments, and vol. ii, several copies of each of the string parts.

Add. 31790, 31791.

Paper; ff. 121, 244. A.D. 1847. Quarto.

SYMPHONY in C minor, by Cipriani Potter. Single parts, apparently written out for a performance in 1847. For the score (dated 1826), see 31783, above. In two volumes, divided as in the preceding MS.

Add. 31305, ff. 24–31b.

Paper; A.D. 1880. Oblong folio.

"SINFONIA" in G (Allegro molto, Andante, and Allegro), for strings, *etc.*, in score, apparently by Antonio Vivaldi. From a comparison with the composition which precedes it (a concerto for lute and viola d' amore —see above, p. 5), and from the direction "lauto [? = leuto] solo" in the first movement, the piece was probably written for those instruments as well as for the violins, violette (*sc.* violas), and violoncello named in the second movement. The bass in the first and last movements is occasionally figured for harpsichord.

Add. 32147, ff. 1–8b.

Paper; about 1883. Folio. See also above, p. 4; and under Chamber Music, below (II. A. 9. b; D. 2. k; D. 4. g; D. 5. d).

"SINFONIA" in D minor (Adagio merging into Fugue), for flutes and strings, in score, by W. F[riedmann] Bach. Copied from the original at Berlin.

Add. 34544.

Paper; ff. 106. About 1889. Folio.

SYMPHONY in C (Allegro vivace, Adagio, Scherzo, Presto), for flutes, oboes, clarinets, bassoons, horns, trumpets, trombones, bass tuba, drums, and strings, in score, by Sir William George Cusins, 1889. *Autograph.*

Add. 31799.

Paper; ff. 113. 19th cent. Oblong quarto. The MS. appears to have been acquired by [Sir] W[illiam] S[terndale] Bennett while he was residing at 50 Inverness Terrace [1859–1865].

SYMPHONY in C (no. 10), by Schubert, in score.

Add. 31803.

Paper; ff. 102. 19th cent. Folio.

SYMPHONY in B♭ (no. 1), in score, by Schumann [op. 38—1841].

G. MUSIC FOR WIND INSTRUMENTS.

1. Marches.

Add. 32181, ff. 142–143.

Paper; late 18th cent. Oblong folio. See also vol. ii, p. 317; *etc.*

March in C, for oboes, clarinets, horns, trumpet, and bassoons, in score, written by Süssmayr, for a German volunteer corps. *Autograph.*

Add. 30950, ff. 132b, 134.

Paper; 18th–19th cent. Quarto. See also vol. ii, p. 373.

Two marches in E♭, for trumpets, clarinets, horns, bassoons, *etc.*, in score, by Charles Dibdin. *Autograph.*

Add. 30952, f. 25.

Paper; 18th–19th cent. Quarto. See also vol. ii, pp. 373–4.

Short march in C for a military band (horns, oboes or clarinets, bassoons, and trombones), in score, by Charles Dibdin. *Autograph.*

Add. 30953, f. 180.

Paper; 18th–19th cent. Quarto. See also vol. ii, pp. 373–6.

March in B♭ for a military band (horns, clarinets, bassoons, and trombones), in score, by Charles Dibdin. *Autograph.*

Add. 34725, ff. 1, 120.

Paper; A.D. 1827, *etc.* Oblong folio. See also vol. ii, p. 388; *etc.*

Marches in E♭ for trumpets, horns, flute, oboes, clarinets, bassoons, trombone, and serpent (in no. 1), and drums (in no. 2), in score, by Sir Henry Rowley Bishop. *Autograph.*

1. In full score; 1827. ff. 1–7. | 2. In compressed score. f. 120.

2. Miscellaneous.

Add. 17801, ff. 62–65 *passim.*

Paper; about 1661 (?). Folio. See also Chamber Music, below (II. B. 2).

A composition "for His Majesty's Sagbutts and Cornets," in score, by M[atthew] L[ock], supposed to be the music written by him for those instruments on the occasion of the progress of Charles II through London on April 22, 1661, the day before his coronation. It consists of an "Ayre" and a Courante in 5 parts (f. 62), a "Pavan-Almand" in 6 parts (f. 63b), both of them *autograph;* and a Saraband in 4 parts (f. 65) apparently in the hand of Edward Jones, who owned the MS. at the time of his death (in 1824).

Add. 32040, ff. 39–73.

Paper; late 18th cent. Oblong folio. See also vol. ii, p. 366.

"PARTHIE," *sc.* partita or suite (Adagio, Andante, Minuet, Allegro, Adagio, Allegro), in E♭, for clarinets, oboes, flutes, horns, and bassoons, in parts, by W[ilhelm Friedrich Ernst] Bach. *Autograph.*

Add. 32226, ff. 71–84.

Paper; A.D. 1803. Oblong folio. See also above, p. 26.

"PARTHIA in E♭ à 8 parti (*sic*) per 2 Clarinette, 2 Oboe, 2 Corni e 2 Fagotti, con Serpente ad libitum," in score, by Hummel, 1803. *Autograph.* The movements are Allegro con spirito, Andante più tosto Allegretto and Vivace assai.

Add. 32316, ff. 1–12b.

Paper; 19th cent. Oblong quarto. See also Chamber Music, below (II. D. 2. k).

"PARTHIA" in B♭ (Allegro, Minuet, Romance, Allegretto), for 2 oboes, 2 clarinets, 2 horns, and 2 bassoons, in parts, composed, according to C[arli] Zoeller, by W. [Friedrich Ernst] Bach.

H. MISCELLANEOUS ORCHESTRAL MUSIC.

Add. 30310, ff. 52–62.

Paper; about 1715. Oblong folio. See also vol. ii, p. 288.

TWO MOVEMENTS, the first unnamed, the second "Alla Hornpipe," for horns, oboes, bassoons, and strings, in score, by Handel. *Autograph.* Published by the Händel-Gesellschaft (vol. 47) as a Concerto. The above date is deduced from the fact that the whole appears (arranged for different instruments) in the "Water Music," which was written in 1715 or 1716.

Add. 31576, ff. 20b, 21.

Paper; mid. 18th cent. Quarto. See also vol. ii, p. 286.

A COMPOSITION (unnamed), for trumpets, drums, and strings, in score, by Handel. It is substantially the Allegro from the "Fire Music," 1749, omitting some of the parts.

Add. 29801, f. 71b.

Paper; about 1784–1800. Oblong folio. See also Sketch-books, below (part iv, section iv).

SKETCH of a movement in C (common time), for strings, flute, oboe, clarinets, bassoons, horns, trumpets (clarini), and drums, in score, by Beethoven. *Autograph.*

Eg. 2379, ff. 149–190b.

Paper; about 1787. Oblong octavo. See also above, p. 28.

"Musica Instrumentale sopra le Sette Espressioni del Nostro Redentore in Croce," for 2 violins, viola, violoncello obbligato, basso, flute, 2 oboes, 4 horns, 2 trumpets (clarini), drum, and bassoons, in parts, by Haydn. In the hand of his amanuensis, J. Radnitzky, "sent 28 June 1787" [to Wm. Forster for publication in London]. Consists of "L'Introduzione," 7 movements called "Sonate," and "Il Terremoto." This is the original form of what was afterwards published in cantata-form as "Die sieben Worte." Described on f. 149 as "'La Passione' Symphony," but different from the one of that name written about 1773. For the composer's own description of the work see Eg. 2380, ff. 1–7.

Add. 32181, ff. 131–138, 243–244b.

Paper; A.D. 1793. Oblong folio. See also vol. ii, p. 317.

Short compositions for orchestra, in score, by Süssmayr. *Autograph.*

1. Two sketches of a March, followed by a "Contradanse" in E♭, for two orchestras, one of mixed instruments, the other of wind instruments. ff. 131, 133.
2. "Le Naufrage," consisting of "Rappel," March, and "Contradanse," in D, for flutes, oboes, clarinets, small drum, and strings; apparently composed for Monsieur R.... de Wezlar. ff. 135–138.
3. Andante amoroso and Allegro, in B♭; for flute, clarinets, bassoons, and strings. ff. 243, 243b.
4. Andante in B♭, for oboes, horns, and strings, 1793. f. 244.
5. Unfinished movement ($\frac{6}{8}$ time) in E♭, for clarinets, horns, and strings. f. 244b.

Add. 32397, ff. 14–24b.

Paper; late 18th cent. Oblong folio. See also vol. ii, p. 415.

"Serenata a 9" (2 flutes, 2 horns, strings, and harpsichord), in parts, by [Pietro Pompeo] Sales.

Add. 14396, f. 30.

Paper; 18th–19th cent. Oblong folio. Presented to the British Museum by V. Novello. See also vol. i, p. 465; *etc.*

Sketch of a composition for a full orchestra, in score, by Beethoven. On the top of f. 30b is written "2tes Stück," but it evidently has some connection with the preceding piece, from the similarity of some of the phrases.

Add. 32226, ff. 89–129b.

Paper; 18th–19th cent. Oblong folio. See also above, p. 26.

Two compositions by Hummel. *Autograph.*

1. Andante, Allegro vivace, Allegro moderato, and Allegro molto; for flutes, oboes, bassoons, horns, and strings, with trumpets and drums

introduced in the last movement. In score (except the drum part). At the beginning is written in pencil "Quartetto fur die Grotesken." f. 89.
2. Variations on "Ey, du lieber Augustin," for 1st violin (obbligato), 2nd violin, viola, flutes or piccoli (obbligati), 2 horns (obbligati), 1st bassoon (obbligato), 2nd bassoon, drum, and cymbals, in parts. ff. 115–129b.

Add. 34007, ff. 18, 30–31b.

Paper; 18th–19th cent. Oblong folio. See also Chamber Music, below (II. A. 19. a).

Fragments of instrumental compositions, in score, by Muzio Clementi. *Autograph.*

1. Several fragments apparently forming part of one composition. The instruments named are clarinets, oboes, flute, bassoon, and violins. f. 18.
2. Andante con moto in C "per mettere in Orchestra—Fatto." f. 30.
3. A movement in common time, for horns, flutes, oboes, bassoons, violins, viola, and violoncello. f. 30b.
4. Compressed score of a finale in E♭. The only instruments indicated are viola, violoncello, contrabasso, and bassoon. f. 31.
5. Part of an arrangement of "God s[ave] the K[ing]," in C. The only instruments indicated are flutes and bassoons, and (possibly) horns. f. 31b.

Add. 35011, ff. 159–166.

Paper; A.D. 1813, *etc.* Quarto, *etc.* See also above, p. 28.

Fragments of orchestral works by Samuel Wesley. *Autograph.*

1. Last page of a full score, in C, 1813. f. 159.
2. Piece for trumpets, drums, horns, oboes, bassoons, and strings; about 1813 (watermark). Two fragments. ff. 160, 161.
3. Spiritoso in C. Apparently 1st violin (?) part. f. 162.
4. Rondo in C. Viola (?) part. f. 163.
5. Fuga (Spiritoso) in F. Drum part. f. 164.
6. End of composition in C. Violin (?) part. f. 165.

Add. 32227, ff. 55–64b.

Paper; A.D. 1813. Oblong folio. See also above, p. 12.

"Echo-Stük," composed by Cherubini for the Mälzelsche Panharmonicum, arranged for orchestra (flutes, oboes, clarinets, bassoons, horns, trombones, trumpets, drums, and strings), in score, by Hummel, 1813. *Autograph.*

Add. 32411, f. 5.

Paper; about 1818. Oblong octavo. See also vol. i, p. 157.

"Der Berg-sturz": fragment of a composition in compressed score, apparently written for orchestra, in the hand of Johann Christian Lobe. The only instrument mentioned is the bassoon.

Add. 32580, ff. 1–38.

Paper; about 1831 (watermark). Oblong folio. See also vol. ii, p. 418.

"Sinfonia Caracteristica" in A minor, for flutes, oboes, clarinets, bassoons, horns, trumpets, trombones, drums, and strings, in score, by Saverio Mercadante. Divided into Tempo di Fandango, Tempo di Bolero, and Tempo di Tiranna (an Andalusian dance).

Add. 32670, ff. 4b, 5.

Paper; A.D. 1836–1843. Oblong quarto. See also vol. ii, p. 427.

Sketches of two Fantasias, on the "Siege of Rochelle" [1835] and the "Maid of Artois" [1836], by Balfe. *Autograph.*

Add. 37046, ff. 95–98b.

Paper; about 1869–1870. Quarto. See also vol. ii, p. 456.

Sketch, in the hand of J. L. Hatton, of what appear to be an arrangement for an orchestra (horns, bassoons, clarinets, and strings), of a waltz, "Silber Wellen," by Max Gungelshaussum.

Add. 36742, ff. 48–49b.

Paper; about 1887 (?). Folio. See also vol. i, p. 112.

Sketch (imperfect), in the hand of Arthur Goring Thomas, of his Suite de Ballet, afterwards (1892) published as a Pianoforte Duet.

Add. 31573, ff. 82, 82b.

Paper; 19th cent. Quarto. See also vol. i, p. 386.

Two movements (short) in $\frac{3}{4}$ time (Minuets ?) by Handel, apparently transcribed from a MS. sketch-book of the composer's at Buckingham Palace.

1. In D, for 2 oboes, 3 violins and viola. f. 82.
2. In D minor, for 2 violins, viola and violoncello. This movement in the original MS. immediately precedes no. 1.

Add. 33313, f. 19b.

Paper; 19th cent. Oblong folio. See also vol. i, p. 106.

A martial composition, for flute, ottavino, oboe, clarinets, horns, trumpets, bassoons, trombones, kettle-drums, with an additional double band placed on the right and left of the other, consisting of ottavino, clarinets, horns, trumpets, bassoons, kettle-drums, and bass drum, in full score. [By Lord Burghersh.] Mostly *autograph.*

SECTION II.—CHAMBER MUSIC.

A. MUSIC FOR SPECIAL INSTRUMENTS.*

1. Bandora.
2. Bass-Viol.
3. Cither.
4. Clarinet.
5. Cornet.
6. Crowd.
7. Double Bass.
8. Flageolet.
9. Flute.
10. Guitar.
11. Harmonium.
12. Harp.
13. Horn.
14. Lute.
15. Mandoline.
16. Oboe.
17. Organ.
18. Orphica.
19. Pianoforte, *etc.*
19*. Pianoforte with 2 manuals.
20. Theorbo.
21. Trombone.
22. Trumpet.
23. Viola bastarda.
24. Viola d' amore.
25. Violin.
26. Violoncello.

1. Bandora Music.

Add. 31392, ff. 39b–44.

Paper; 16th–17th cent. Oblong folio. See also Lute Solos, below (14).

Bandora Lessons, in tablature, consisting of five "fantasias" or "fantasies," by "Maister Alfonso [Ferrabosco, Sen.]," and (f. 41b) "Maister Valentyne."

2. Bass-Viol Music.

a. Solos.

Add. 29369.

Paper; ff. 13. 17th cent. Folio.

Twelve Solos, said to be for "Viola da gamba," by J. J. (probably John Jenkins). A thirteenth solo (f. 12b) has been cancelled, as "false."

1, 2. Two "Aires." ff. 1, 2.
3. Saraband. f. 3.
4. "Corant." f. 4.
5. Fancy. f. 5b.
6. "Ayre." f. 7.
7. Fancy. f. 8b.
8. "Corant." f. 9b.
9. "Ayre." f. 10.
10. "Almaine." f. 11.
11. "Ayre." f. 11b.
12. Fancy. f. 13b.

* To save a multiplication of subdivisions, under this heading are included all compositions for a single instrument, as well as those for two or more instruments of the same denomination. They are arranged in alphabetical order of instruments, subdivided according to their number and beginning with solos. Exercises are put at the end of the class of instruments for which they are written.

Add. 31697.

Paper; ff. 83. 2nd half of 18th cent. Small oblong folio. Belonged in 1835 to [Thomas ?] Cheeseman, "Engraver and Violist."

Solos for "Viola da Gamba," by C[arl] F[riedrich] Abel. Unless the contrary is stated, they are Sonatas and are accompanied by a bass (for harpsichord), in score. Some, if not all, were written for "[Lady] Eliza[beth Spencer, *m.*, in 1756, Henry Herbert, 10th Earl of] Pembroke." Her signature is on f. 45. Nos. 1, 3–5, are *autograph.*

1. Allegretto, Adagio, Allegro; in G. f. 3.
2. Melody in G ["Qui sdegno" from Mozart's "Il Flauto Magico"]; without a bass. In a later hand. f. 6b.
3. Minuet in G; without a bass. f. 6b.
4. Another, in D. f. 7.
5. Adagio (in duplicate), Allegro, Minuet; in G; without bass. ff. 8b, 9b.
6–20. "Fifteen Sonatas," of from two to four movements, of which the first is almost invariably an Allegro, and the last a Minuet. ff. 10–44.
21–35. "Fourteen Sonatas" (with a 15th inserted between nos. 13 and 14), of three movements each, except no. 35, which has only two; including among others a Siciliana and a Minuet with Variations. ff. 45–83.

Add. 32390, ff. 1–25b.

Paper; about 1884. Folio. See also Bass-Viol and Pianoforte Duets, below (D. 1. a).

Solos for Bass-Viol by Marin Marais (1686), "ordinaire de la Chambre du Roi Louis XIV." Copied from the original in the Imperial library at Berlin.

1–4. Preludes. These and nos. 5–20 are in D minor. ff. 2–3b.
5. "Fantaisie." f. 3b.
6, 7. Two Allemandes, with "doubles" or variations. ff. 4, 5.
8, 9. Saraband, and Courante with variations. f. 6b.
10. Saraband. f. 7.
11. Gigue, with variations. f. 7b.
12, 13. Two more, the second with variations. f. 8b.
14. "Fantaisie." f. 9b.
15. Rondeau. f. 10.
16, 17. Minuet and Rondeau. f. 10b.
18–20. Minuet, Gavotte "en rondeau," and another Gavotte. f. 11b.
21, 22. Preludes. These and nos. 23–37 are in D. f. 12.
23, 24. Two Allemandes. f. 12b.
25. Courante. f. 13.
26. Another, with variations. f. 13b.
27, 28. Two Sarabands. f. 14.
29, 30. Two Gigues. ff. 14b, 15.
31, 32. "La paysane," and Rondeau. f. 15b.
33, 34. Gavotte, and Minuet. f. 16b.
35–37. Two Minuets, and Chaconne. f. 17.
38. Prelude. This and nos. 39–45 are in G minor. f. 19b.
39. Allemande. f. 20b.
40, 41. Courante, and Saraband. f. 21.
42, 43. Gigue, and Gavotte. f. 21b.
44, 45. Minuet, and Prelude. f. 22.
46, 47. Prelude, and Allemande. These and nos. 48–53 are in A. f. 22b.
48, 49. Courante, and Saraband. f. 23.
50, 51. Saraband, and Gigue. f. 23b.
52. Minuet. f. 24.
53. Rondeau. f. 24b.

Add. 33296, ff. 26–30b, 55–58.

Paper; about 1887. Folio. See below (D. 1. a).

"Partite ad una Viola da Gamba," with or without (see f. 2b) a figured bass for harpsichord, by A. Kühnel.

b. Duets.

Add. 17795, f. 41b.

Paper; after 1624. Small oblong quarto. See also vol. i, p. 13.

"Mall Simms," for 2 Bass-Viols, in tablature. One part only.

Add. 31424, ff. 1–40.

Paper; mid. 17th cent. Oblong octavo. See also String Trios, below (B. 2).

Compositions for 2 Bass-Viols, in parts, in the hand of John Jenkins.

1–17. Seventeen pieces without titles—apparently Fancies—of which nos. 1–9 (ff. 1–6, 13–18) are by "S[imon] Ives," and no. 12 (ff. 8b, 20b) by "J[ohn] Warde"; the others are presumably by the transcriber. ff. 1–24.

18–43. The upper part of twenty-six short pieces, including five Allemandes and a "Sar[aband?]," probably by the same composer. ff. 25–40.

Add. 17801, ff. 3–6.

Paper; about 1652. Folio. See also below (B. 2).

"Duos" for Bass-Viols, in score, by M[atthew] L[ock], 1652. *Autograph.* There are twelve divided into four sets, each set containing two "Fantazies" and either a Courante (nos. 1 and 3), or a Saraband (nos. 2 and 4).

1. In D minor. f. 3.
2. In D. f. 3b.
3. In C minor. f. 4b.
4. In C. f. 5b.

Add. 10445, ff. 95b–103, 117–124.

Paper; after 1673 (?). Oblong octavo. See also String Duets, below (B.).

Fancies (fourteen) for 2 Bass-Viols, in parts, by [John] Coperario.

Add. 33296, ff. 3–10, *etc.*

Paper; about 1887. Folio.

Sonatas for 2 Bass-Viols, with or without a figured bass for harpsichord (see f. 2b), by A. Kühnel. See below (D. 2. u).

c. Trios.

Add. 17795, ff. 45b–48.

Paper; after 1624. Small oblong quarto. See also vol. i, p. 13.

Six pieces for 3 Bass-Viols "leero sett," *sc.* set "lyra-way" (see Grove's Dictionary of Music, vol. iv, p. 50). In tablature, similar to that employed for the lute. Anonymous.

Add. 31430, ff. 1b–13b.

Paper; 17th cent. Oblong quarto. See also below (B. 2).

Compositions for 3 Bass-Viols, by [John] Jenkins. *Autograph.* Two parts only. They are in A minor, unless the contrary is stated.

1. Fantasia, in two movements. ff. 1b, 9.
2. "Fantasia Almand," followed by a Courante apparently belonging to it. ff. 2b, 9b.
3. Fantasia. ff. 3b, 10.
4. Sonata (Adagio, Allegro). ff. 4, 10b.
5. Allemande, followed by Courante and Saraband; evidently intended to be played as a suite. ff. 5b, 11.
6. Sonata (Adagio, Allegro). ff. 7b, 13.
7. Allemande, Courante, and Gigue; in D minor. ff. 8, 13b.

Add. 31436, ff. 101–117 *passim.*

Paper; late 17th cent. Folio. See also vol. ii, p. 238.

Collection of Fancies, *etc.*, for 3 Bass-Viols, in parts, by John Hingeston.

1, 2. Fantasia and Allemande, in G minor. ff. 102, 108, 113.
3–5. Three Allemandes, in G. ff. 102b, 108b, 113b.
6–8. Fantasia, Allemande, and Courante; in A minor. ff. 103b, 109b, 114b.
9, 10. Allemande and Courante, in A minor. ff. 104b, 110b, 115b.
11, 12. Fantasia and Allemande, in A. ff. 106, 111, 116.
13, 14. Allemande and a piece without title, in D minor. ff. 106b, 111b, 116b.
15, 16. Two pieces without titles, in D. ff. 106b, 111b, 116b.
17. A piece without title, in A minor. ff. 107, 112, 117.

d. Quintets.

Royal Appendix 75, f. 35b.

Paper; A.D. 1547–1548. Large oblong octavo. See also vol. i, p. 1.

A piece without title for 5 Bass-Viols, in *quasi*-score. Anonymous.

Bell Music. *v.* Campanology.

3. Cither Music.

Add. 30513, ff. 118–127.

Paper; late Henry VIII. Oblong octavo. See also Organ Solos, below (A. 17).

Compositions, in tablature, apparently all of them written for "Gitterne," "Sitherne," or Cither (see ff. 119b, 122, 123b), probably in the hand of Thomas Mulliner (*fl.* 1540), master of the choir of St. Paul's Cathedral, who is the T. M. mentioned below.

1. "A songue." f. 118.
2. "A pauion" (*sc.* pavan). f. 118b.
3, 4. Two pieces without titles. ff. 119, 120b.
5. "Que passe." f. 121b.
6. "Was not goode kinge Salomon." f. 123.
7. "Queene of Scottes gallyard." "T. M." f. 123b.
8. "The Frenche galliarde." f. 125.
9. "Venetian galliarde." "[Thomas] Churcheyarde." f. 126b.

4. Clarinet Music. *v.* Flute Solos (before 1789), below (A. 9. a).

5. Cornet Music.

Add. 33295, ff. 5b, 29b, 49b, 97.

Paper; A.D. 1887. Folio. See also below (B. 4).

"Intrada à 4, a Cornetti," in parts, by M[oritz August] L[andgraf von] H[esse-Cassel].

6. Crowd Music. *v.* Harp Music (*temp.* Charles I), below (A. 12).

7. Double Bass Music.

a. Solos.

Add. 17726, ff. 1–56b.

Paper; 18th–19th cent. Oblong folio.

Double Bass solos, with string quartet accompaniment, by Domenico Dragonetti. See String Quintets, below (B. 4).

Add. 17821, 17822, 17829–17831, *passim.*

Paper; 18th–19th cent. Oblong folio, quarto, *etc.* See also vol. i, p. 464 vol. ii, pp. 88, 370, 604; above, p. 3; and below (A. 19; B. 3; D. 1. b).

Solos for Double Bass, by Domenico Dragonetti. Almost entirely *autograph.*

17821 (ff. 45). A collection of thirty-two compositions consisting almost invariably of two movements, the first slow and the second quick, generally in the same key. What was originally no. 1 has been lost, but the number has been made up by the insertion of one between nos. 7 and 8. Several of them are *imperfect* in their present form, but were afterwards finished as string quintets (see below, D. 4).

17822. 1–14. Fourteen compositions similar to the above, including variations on Paisiello's "Nel cor più," and on the "Carneval de Venise." Duplicate copies of nos. 1–7 and 10 are contained in the preceding volume. ff. 3–28.

15. Arrangement of Rode's air [with variations, in G], as sung by Madame Catalani. f. 38.

16–23. Eight pieces similar in character to nos. 1–14; they form part of what appears to have been originally a set of twelve pieces, of which, however, only the first 6, the 9th, and the 12th, are given here. ff. 41–51.

17829, *passim.* Solos and sketches of solos, including "God save the King" with variations. f. 3;—Largo and Allegro non tanto in B minor (three sketches). ff. 10, 13, 24;—"The famous Solo in E minor" (two sketches). ff. 11b, 18;—"Nel cor più," with variations. f. 20;—the bravura passage sung by Banti in Paisiello's "I Giuocchi d'Agrigento." f. 26;—"Sul margine d' un rio," with variations. f. 31;—a "Temma con variazione" (*sic*) in D. f. 36;—and Variations by Corelli. f. 51. Some of them (ff. 5–12b) are in the hand of Mariotti, the trombone-player.

17830. A similar collection of pieces, including some waltz movements. f. 2;—Variations on "Nel cor non più" (*sic*—different from those in the preceding volume). f. 8;—Variations on the gigue in Corelli's 9th solo, op. 5. f. 21;—Exercises. ff. 24, 25, *etc.*;—Variations on "The Infant's Prayer," a song by [Vincent] Novello. f. 32;—and an Irish air with variations. f. 34.

17831. 1–12. Waltzes. ff. 2–4b.
13. Variations on the quick movement in Novello's Song "The Infant's Prayer" (see the preceding volume, f. 32). f. 22.
14–16. Arrangements from three quartets by F. Devienne. f. 24b.
17. Andantino and Allegro, in D. f. 25.
18. A piece in D minor ($\frac{3}{4}$ time), founded on a melody by Corelli. f. 27.

Add. 17832, 17833, *passim*.

Paper; 18th–19th cent.

Double Bass solos by Domenico Dragonetti. See above, p. 3.

b. Duets.

Add. 17829, ff. 30, 50b, 60.

Paper; 18th–19th cent. Oblong folio. See also vol. i, p. 464; vol. ii, pp. 88, 604; and above, pp. 3, 45.

Sketches [by Domenico Dragonetti] of what appears to be a duet for Double Basses, in score.

8. Flageolet Music.

Sloane 1145, ff. 35–39.

Paper; a.d. 1676. Octavo.

"Lessons for the Flajolet," apparently by Humphrey Rant, who has signed his name at the end. They are written in a sort of tablature on two staves of six lines.

1. "An Ayre." f. 35.
2. "Sure, I have some thing that will please the." f. 36.
3, 4. Morris dance and "Pudden Pyes," [16]76. f. 37.
5. A piece without title. f. 39.

9. Flute Music.

a. Solos.

Add. 22098, ff. 12–15b, 41b.

Paper; about 1697. Oblong duodecimo. See also Flute Duets, below (A. 9. b).

Lessons for Flute, from an English collection of airs. Anonymous, unless the contrary is stated.

1, 2. Two in F, without name. ff. 12b, 13.
Reversing the volume.
3. Another in F, without name. f. 15b.
4. A Scotch hornpipe. "Edward Sadler," [16]93. f. 15.
5. "Infeld [= Enfield] Common." f. 14b.

Add. 35043, f. 123b.

Paper; about 1697. Small folio. See also Violin Solos, below (A. 25).

Solo for Flute, in F, with a bass, by [Gottfried] Finger.

Add. 30839, *passim.*

Paper; 17th–18th cent. Oblong octavo. See also Flute Duets and Quartets, below (A. 9. b and d).

Collection of what appear to be compositions—original and otherwise—for Flute, chiefly by anonymous composers. Possibly it is the second flute part of some music for that instrument in combination with others, "2" having been stamped on the upper and lower covers; some of the pieces were certainly written originally for trumpet. The compiler is apparently a Frenchman, but most of the few composers named are either English or flourished in England in the last decade of the 17th century. Many of the pieces are evidently taken from dramatic works. Those which are apparently intended to form suites have been bracketed together.

1–5. Branle, by "[James ?] Paisible"; two pieces marked respectively Gay and "Amenaire" (?), Gavotte, Courante. f. 1.
6, 7. Bourrée, and Minuet. f. 1b.

8–10. Prelude, Air, Rondeau. f. 1b.
11. Gigue. f. 2.

12–14. Prelude, Rondeau, "Paspiet," *sc.* Passepied. f. 2.
15, 16. Passacaille with variations, and Minuet. f. 2b.

17–19. Overture by Paisible, Air, "[H]ornpaipe." f. 3b.
20, 21. Entrée, and Gigue. f. 4.

22, 23. Passepied, and "Trompette" [tune]. f. 4b.

24, 25. Prelude, Air. f. 4b.
26–28. Hornpipe, Passacaille, and Minuet. f. 5.

29, 30. Overture by Paisible, Air. f. 5b.
31, 32. "Aire grave," and Gigue. f. 6.

33–35. Prelude, "Aire grave," and Passepied. f. 6b.

36–39. Entrée, "Aire champest[r]e," "Aire grave," and Passepied. f. 7.

40–42. Overture, Air, and Gigue. f. 7b.

43–45. Prelude, Air, and Minuet. f. 8.

46–48. Prelude, Saraband, and Rondeau. f. 8b.

49, 50. Air and Rondeau. f. 9.

51–64. A set of fourteen pieces, consisting of Overture, Minuet, Passacaille, Chaconne, Airs, and others unnamed; of which the first is by "Paisible," and presumably also the others. ff. 9b–13.

65–73. A set of nine pieces, consisting of Overture, March, two Rondeaux, Entrée, Saraband, Minuet, and other Airs. "Paisible." ff. 13b–15.

74–94. Twenty-one numbers (including the overture) from "La Vinie et d'Enée" (*sc.* "Enée et Lavinie," by P. Colasse, 1690). ff. 15b–20.

95. A Gigue. f. 21.

96–98. Two Hornpipes, and another piece without title. f. 21b.

99–101. Dance (cancelled), "Entraque," and Soing (?). f. 22b.

102–104. Prelude, and "C[h]orus" (two). f. 23.

105–109. Three "Trompette" tunes, Prelude, and Chorus. f. 23b.

110, 111. A piece without title (in $\frac{3}{4}$ time), and "Intrade." f. 24.

112–114. A piece without title (in $\frac{3}{4}$ time), Ritournelle, and Hornpipe. f. 24b.

115–118. "Trompette," Canarie, a piece without title (in common time) and "Act tun[e]." f. 25.

119–121. Air, a piece without title (in $\frac{2}{4}$ time), and Passepied. f. 25b.
122. "Contry dance." f. 26.

123, 124. Air and Saraband. f. 26.

125–127. A piece without title (in common time), Rondeau, and Air by "M. Talette" [? = T. Tollet]. f. 26b.

128, 129. A piece without title (in $\frac{6}{4}$ time), and Hornpipe. f. 27.

130. Passacaille. f. 27b.

131–133. Prelude, Rondeau, and "La lourée." f. 28b.

134–139. Overture by "Paisible," followed by five other pieces without titles, in the same key. ff. 29b, 30.

140–143. Three Airs and Chaconne by "Tollet." ff. 30b, 31.

144–149. Overture by "Paisible," followed by five other pieces in the same key. ff. 31b, 32.

150–152. Air by "Talette," Minuet, and a piece without title (in $\frac{6}{4}$ time). f. 32b.

153, 154. Two pieces without titles (in $\frac{3}{2}$ and $\frac{6}{4}$ time). f. 33.

155–161. Overture by "Talette," and six other pieces without titles. ff. 33b–34b.

162–168. Overture by "Morgon" (*sc.* Morgan), followed by Gavotte, March, Gigue, Hornpipe, *etc.* ff. 35b–36b.

169–171. Air by "Paisible," Minuet, and "Escosoise" (*sc.* Écossaise). f. 37b.

172. Passepied. f. 38.

173, 174. "Aire de Trompette," and Gigue. f. 38.

175, 176. A piece without title (in common time), and Minuet. f. 38b.

177–186. Set of ten pieces: Overture by "Morgan," Gavotte, Hornpipe, two movements without titles (in $\frac{3}{4}$ time), the second marked "Slo[w]," Rondeau, Allemande, Gigue, Rondeau, and a piece without title (in $\frac{3}{4}$ time). ff. 39b–41.

187. Air. "Pouselle" [? = Purcell]. f. 41.

188. Overture. "Pourselle." f. 41b.

189, 190. "Trompette" [tune], and Chorus. f. 42.

191–196. Air from "Bonduca" [by Purcell], followed by five other instrumental numbers [from the same work]. f. 42.

197. Funeral March by "Tollet." f. 43.

198. Another March by "Paisible." f. 43.

199–202. "Aire (*sc.* Airs) de 'Indienne queen'" [by Purcell]. ff. 43b, 44.

203, 204. "Morgann sibelle," *sc.* a Cebel by Morgan (?), followed by a Gigue. f. 44.

205–216. Overture by "Paisible"; followed by eleven other pieces. ff. 44b–46.

217–224. Another Overture by "Paisible," and seven other pieces. ff. 46b–48.

225–239. Overture by "Finguere" (*sc.* Gottfried Finger), and eight other pieces; followed by a "Su[i]te" of six pieces by the same. ff. 48b–50, 50b, 51.

240. Sonata. Anonymous. f. 51b.

241. "Corelli com (?) duo discando (*sic*), tromba, et basso": a piece of which the original appears to have contained a trumpet solo. f. 52b.

242–251. Overture by "Paisible," seven unnamed pieces, Rigadoon and Minuet. ff. 53b–55.

252. Suite by "[Jeremiah ?] Clerke," consisting of an unnamed movement [? Prelude], Minuet, Cebel, Écossais. Bourrée, Écossais, Hornpipe, and Gigue. ff. 55b–56b.

253–259. Overture by "Finguer," and six other pieces. ff. 57b–59.

260–265. Écossais and five other pieces. ff. 59b, 60.

266–274. Overture by "Paisibulus" (*sc.* Paisible), and eight other pieces, including a Prelude. ff. 60b–62.

275. A piece without title (? a Passacaille). f. 62b.

276–281. A set of six pieces, including a Prelude. ff. 63b–64b.

282–287. Another set of six pieces without titles. ff. 65–66.

Reversing the volume.

288, 289. "Simphonie de flute," and Trio. f. 81b.

290–292. Two Trios, and a piece without title (in $\frac{3}{4}$ time). f. 81.

293–295. A piece without title (in the same time), Rondeau and Trio. f. 80b.

296–311. A set of sixteen Airs, beginning with Overture by "Paisible," and including Minuets, Écossais, Preludes, Passepieds, March, Rigadoon, *etc.* ff. 80–76.

312–329. A set of eighteen Airs, beginning in the same manner, and including Entrée, Écossais, Gigues, Preludes, Minuets, Rondeau, *etc.* ff. 75b–72b.

330. "'So[u]nd, famd (*sic*), thy brazen Trompette' [? flute or trumpet] part." [From "Diocletian," by Purcell.] f. 70.

331–336. Prelude by "Pesible," and five other pieces. ff. 69–68.

337–341. Prelude, and four other pieces. ff. 68–67.

Add. 34204, *passim.*

Paper; about 1708. Oblong octavo. See also vol. ii, p. 507; and below (A. 9. b; D. 1. d; D. 2. l; and part v, section vii, 24, end).

COLLECTION of airs arranged for Flute, without accompaniments.

1–3. "A Scots Tune," "'Twas within a forlong" [from Purcell's "Mock Marriage," 1695], and a piece without title, in D minor. f. 1b.

4. "The St. Alban's Dance." f. 2.

5–7. "The bonny grey-ey'd morn" [from Jeremiah Clark's "Fond Husband," 1676], "Why are mine eyes," and "The Maids' happy meeting." f. 3.

8, 9. Two Scotch Tunes, the second by "[Gottfried] Finger." f. 4.

10, 11. "Draw Cupid," by Richard Motley, and Minuet "della Posta." f. 5.

12, 13. Overture to "La Grotte de Versailles," by J. Lully, and "Bourrée en Rondeau." f. 6.

14–16. "Les Muses" [? by Campra, 1703], Bourrée, and Minuet. f. 7.

17. Overture to "Roland," by Lully. f. 8.

18. Chaconne, by "La Princesse de Conti." f. 9.

19. "La Bourgogne": a suite consisting of Courante, Bourrée, Saraband, and Minuet. f. 10.

20. Gigue. f. 11.

21–23. Rigadoon, Gigue, and Minuet. f. 12.

24–26. "Entrée des Graces," "Entrée d'Apollon," and "Rondeau." f. 13.

27. "'Follia di Spagna,' or 'Ferdinando's Ground'": a set of thirteen variations. f. 14.

28. Minuet. f. 17.

29, 30. Air, and Rigadoon. f. 18.

31–33. Another Rigadoon, Canarie, and "Celadon, when spring came on" [by Purcell]. ff. 19, 33b.

34, 35. "Entrée des Scaramouches," and "Entrée 2de." f. 19b.

36. "As Cupid roguishly one day"; by J. Eccles. f. 20.

37. "The Marlborough." f. 21.

38. "Gavotta Ima." f. 21b.

39, 40. Prince Eugene's March, and a piece without title [? a hornpipe]. f. 22b.

41. "Blousy Bella"; by G. B. Buononcini. f. 23.

42. "The Catherine." f. 23b.

43–45. "The Brittannia: a Jigg," "Lord Biron's Maggott," and Minuet. f. 24.

46, 47. "Away, you Rover" [from "Thomyris," by G. B. Buononcini and A. Scarlatti; 1707], and another Air. f. 24b.

48, 49. "Fair Dorinda" [from "Camilla," by M. A. Buononcini, 1706], and "These Eyes are made so killing" (from the same work). f. 25.

50, 51. Another Song "See, see, see [the just gods of innocence"], from "Camilla" (as above), and Gavotte. f. 25b.

52, 53. A piece without title in D minor (common time), and Saraband. f. 26.

54. Gavotte. f. 27.

55, 56. Courante, and "Gay, kind and airy" [air from] "Love's triumph" [a pasticcio, 1708. This air is probably by Gasparini]. "First [? flute]" part. f. 28.

57, 58. Allemande, and Saraband. f. 28b.

59. A piece without title, in B♭ ($\frac{3}{4}$ time). f. 29.
60. Gigue. f. 30.
61, 62. Courante, and Gavotte. "Second Flute" part. f. 31.
63. "Goe, Shepherd; you're a Rover"; from "Love's Triumph" (see no. 56). *Imperfect* at the end. f. 32.
Reversing the volume.
64, 65. "Jockey was as brisk," and "When Sauny first did woe me" [by R. Leveridge]. f. 34b.
66, 67. Hornpipe by "[William ?] Crofts," and "Blithe Jockey." f. 33b.
68. A piece without title, in F ($\frac{3}{4}$ time). f. 32b.

Add. 34126, *passim.*

Paper; before 1789. Oblong octavo. See also vol. ii, p. 574; *etc.*

Airs, many of them with variations, chiefly taken from songs, apparently intended for Flute (or Clarinet, see f. 5), and without accompaniment. Anonymous, unless the contrary is stated.

1. "Chilling O Guiry." f. 3.
2. "Bonny Jean." f. 4b.
3. "The Berks of Endermay." f. 7.
4. "The Lass of Paty's Mill." f. 7b.
5. "Tweed Side." f. 8.
6. "The last time I came o'er the moor." f. 8b.
7. "Why heaves my fond bosom." f. 11.
8. "The Faithful Shepherdess." By S. Howard. f. 11b.
9. "Lady Coventry's Minuet." f. 12b.
10. "Lovely Nancy." f. 15b.
11, 12. "Quebec Minuet," and "The Queen's Minuet." f. 19.
13. Gavotte in "Thomas and Sally." By Arne. f. 19b.
14. "My Jockey is the blithest lad." f. 19b.
15. A Solo, in D. "Sandoz." f. 20.
16. "Down the burn, Davy." f. 38b.
17. "Mrs. Baker's Hornpipe." f. 42.
18, 19. "The Broom on Cowdenknows," and the Duke of Glocester's March. f. 42b.
20. "Jockey to the Fair." f. 46.
21. "Sonatina the first." "J. A. Just." f. 46b.
22. A favourite March, in D. "Just." f. 51.
23. The Duke of Gloucester's New March. f. 51.
24–26. "He stole my tender Heart," Polonaise, and "Lango Lee." f. 51b.
27. The Nottingham March, and "Sleepy Davey." f. 58.
28. "Capt. Mun[c]hauson." f. 58b.
29. A March in "The Camp." By T. Linley. f. 59.
30. "When the trees are all bare." f. 85.
31. "Poor Jack" [from "The Whim of the Moment," 1789]. "Dibdin." f. 88b.
32. A trumpet tune. f. 89.
33. "The Irish Washerwoman." f. 92b.

Add. 30272, *passim.*

Paper; about 1799–1802. Oblong octavo.

Collection of dance tunes, *etc.*, for flute or violin, in the hand, and most of them the composition of, J. B. Crotch. See Violin Solos, below (A. 25. a).

Add. 32076, ff. 8–12.

Paper; late 18th cent. Oblong folio.

Flute solo, with figured bass for pianoforte, by [J. P.] Kirnberger. See Pianoforte Solos, below (A. 19. a).

Add. 36297, f. 36.

Paper; late 18th cent. Quarto.

SONATA, by F. Lluge (?), for Flute, with a bass for pianoforte. See Duets for Flute and Pianoforte, below (D. 1. d).

Add. 32229, f. 149.

Paper; 18th–19th cent. Folio. See also vol. ii, p. 608; *etc.*

A PASSAGE for Flute solo in the hand of J. N. Hummel, apparently intended for a performer named Wass.

b. DUETS.

Harl. 4899, ff. 1, 13.

Paper; about 1697. Folio. See also vol. i, p. 216; *etc.*

SONATAS for 2 Flutes. Single parts.

1–6. Six, in three, four, and five movements (Adagio, Allegro, Poco largo, Presto, Vivace, Grave). "Rafaello Cortevil," London, 1686. ff. 1–3b.

7–9. Three, in three, four, and five movements (Adagio, Allegro, *etc.*); with a bass. "[? Gottfried] Keller." ff. 13–14.

Add. 22098, ff. 16–40.

Paper; about 1697. Oblong duodecimo. See also above, p. 46; and below (A. 25; and part v, section i).

LESSONS for 2 Flutes (1st and 2nd Treble); the two parts being generally written on the same page, back to back, apparently by Thomas Britton, the Musical Small-coal man, to whom the volume belonged in 1697. Most of them are anonymous.

1–4. Four pieces without name. ff. 16–17b.

A leaf is missing between ff. 17 and 18.

5. "A round O (*sc.* rondo) simphony"; 1st treble part only. f. 18.
6. Minuet; 1st treble part only. f. 18b.
7. "Simphony." f. 19.
8, 9. Two pieces without name. ff. 19b, 20.
10, 11. Two minuets. ff. 20b, 21.
12. Air. f. 21b.
13. March. f. 22.
14. Slow movement. f. 22b.
15. Minuet. f. 23.
16. "Jigg." f. 23b.
17. "Boree" (*sc.* Bourrée). f. 24.
18. Minuet. f. 24b.
19. Bourrée, with a "division," or variation. ff. 25, 25b.
20, 21. Two Scotch tunes. ff. 26, 26b.
22. Bourrée. f. 27.
23. "Round O." f. 27b.
24. "Jigg." f. 28.
25, 26. Two Minuets. ff. 28b, 29.
27. "Simphony." f. 29b.
28, 29. Minuet, and "Song in the opera..." ff. 30, 30b.
30. Minuet. f. 31
31, 32. Trumpet tune, with prelude to it. ff. 31b, 32.
33. Minuet. f. 32b.
34. Slow movement. f. 33.
35. "Simphony." ff. 33b, 34.
36. Brisk movement. f. 34b.

37. "Bourrée." f. 35.
38, 39. Two Minuets. ff. 35b, 36.
40. "Entry." f. 36b.

A leaf has been lost between ff. 36 and 37.

41. March. f. 37.
42. "Simphony." f. 37b.
43. "Round O." f. 38.
44. "Simphony." f. 38b.
45. "Trumpet minuett." f. 39.
46. Minuet. f. 39b.
47. A Trumpet tune. f. 40.

Add. 33236, f. 64b.

Paper; late 17th cent. Folio.

Symphony for 2 Flutes, with a bass, by Dr. J. Blow. See Trios for Flutes and Pianoforte, below (D. 2. l).

Add. 30839, ff. 72, 71b (reversed).

Paper; 17th–18th cent. Oblong octavo. See also above, p. 47.

"Curiosa": an anonymous composition. First and second flute parts.

Add. 17850, ff. 2b, 6b, and 31–34b *passim*.

Paper; early 18th cent. Large folio. See also vol. i, p. 184.

Short pieces for 2 Flutes, in score, in the hand of W[illiam] Go[rton] by whom they appear to have been composed.

1-3. Three Sonatas, in C, F, and G. ff. 2b, 3b, 6b.
4. Overture in F. f. 31.
5, 6. Two movements in A minor. f. 31b.
7, 8. Overture and Gigue in A minor. f. 32b.
9–11. Piece unnamed [Gigue?], Minuet and another movement in F. f. 33.
12–16. Five short movements in A minor. ff. 33b, 34.
17. Another in F. f. 34.
18. Overture in D minor. f. 34b.

Add. 34204, ff. 26b, 27.

Paper; about 1708. Oblong octavo.

Allemande for first and second Flutes, in parts, taken from "[G. B.] Bononcini's Aires." For other compositions on ff. 28 and 31, apparently written for 2 flutes, see above, p. 49.

Add. 34126, ff. 5–68 *passim*.

Paper; about 1789. Oblong octavo. See also vol. ii, p. 574; *etc.*

Duets, apparently for 2 Flutes (or clarinets, see no. 1), without accompaniment, in score. Anonymous, unless the contrary is stated.

1. "The Clarinet." f. 5.
2. A piece without name, in D ($\frac{3}{4}$ time). f. 6.
3. Another, in G ($\frac{3}{4}$ time). f. 9.
4. Another in D (common time). f. 10.
5, 6. "The Huntsman's Rouse," and "God save the King." f. 12.
7. Minuet, in D. f. 13.
8. Cotillon, in D. f. 14.
9. March, in G. f. 18b.

10. A piece without name, in G ($\frac{3}{4}$ time), f. 39.
11. Duet, in D (common time), from "The Chaplet." "Dr. Boyce" [1749]. f. 43.
12. Minuet, in G. "Abel." f. 47b.
13. Duet (Laura and Damon), from "The Chaplet" (see no. 11). f. 50b.
14. A piece without name ($\frac{3}{4}$ time), in D. f. 68.

Add. 32033, ff. 38–54b, 74–89b.

Paper; 2nd half of 18th cent. Oblong quarto. See also below (D. 1. e).

DUETS for 2 Flutes, in parts.

1. Allegro moderato, Adagio, Allegro; in G. ff. 38, 74.
2. Allegro, Adagio, "Minuetti" (*sc.* Minuet and Trio); in G. ff. 41, 76.
3. Allegro, Rondo adagio, Allegro; in D. This and no. 4, and probably also nos. 1 and 2, are by "N[icholas] D[othel]." ff. 43, 78.
4. Adagio, Allegro, Allegro; in D. ff. 45, 80.
5. Allegro, Adagio, Allegro; in C. "Carlo Bosi." ff. 47, 82.
6. Andante, Allegretto; in D. "Domenico Mancinelli." ff. 49, 84.
7. Andante, Minuet; in B♭. "Carlo Bosi." ff. 51, 86.
8. Allegretto, Adagio, Minuet; in C. "Carlo Bosi." ff. 53, 88.

Add. 31307, ff. 82–87b.

Paper; late 18th cent. Folio.

COMPOSITION for 2 Flutes with a bass, by [Antoine] Mahault. See Trios for Flutes and Pianoforte, below (D. 2. l).

Add. 32181, ff. 191–194b.

Paper; late 18th cent. Oblong folio. For other contents, see also vol. ii, p. 317; *etc.*

SKETCH of duet in D, for 2 Flutes, in score, by Siessmayr (*sc.* F. X. Süssmayr).

Add. 33492.

Paper; ff. 16. Late 18th cent. Folio. Belonged to [? Richard] Wainwright in 1824.

DUETS for Flutes, in parts, by Charles Kreit (*sc.* Kreith), op. 10.

1. Maestoso, Romance Andante, and Rondo allegro; in F. ff. 2, 11.
2. Allegro moderato, Adagio, Adagio cantabile; in G. ff. 5, 13.
3. Allegro non troppo, Adagio, Rondo allegretto; in E♭. ff. 7b, 15.

Add. 34074, 34075, *passim.*

Paper; late 18th cent. Quarto.

DUETS for Flutes, arranged for Violins. Anonymous. See Violin Duets, below (A. 25. b).

Add. 32147, ff. 35–50b.

Paper; about 1883. Folio. See also above, p. 4.

"Quattro Duetti," or Sonatas, for Flutes, in score, by Wilhelm Friedmann Bach. A 5th piece (no. 4) appears to have been interpolated afterwards.

1. Allegro ma non troppo, Cantabile, Allegro; in G. f. 35.
2. Allegro moderato, Lamentabile, Presto; in F. f. 37b.
3. Allegro, Allegro ma non molto, Allegro; in E♭. f. 41b.
4. Alla breve; in D. f. 46b.
5. Allegro, Larghetto, Vivace; in G. f. 47b.

c. Trios.

Harl. 4899, ff. 10b–12b.

Paper; about 1697. Folio. See also vol. i, p. 216; *etc.*

Sonatas for 3 Flutes, by [Gottfried] Finger (ff. 10b, 11b), [Gottfried?] Keller (ff. 11, 12b), and [Ralph] Courteville (f. 12). Most of them are in four movements, of which only the Adagio is named. Only one part is given.

Add. 33217, ff. 3–4b.

Paper; about 1886. Folio. See also above, p. 5.

Sonata in D (Vivace, Largo, Rigaudon, Minuet, Vivace), for 3 Flutes, in score, by Quantz.

d. Quartets.

Add. 30839, ff. 71, 70b (reversed).

Paper; 17th–18th cent. Oblong octavo. See also above, p. 47.

Sonata (Vivace, Allegro, Adagio) for 4 Flutes. Imperfect 1st (?) flute part, and 2nd flute part. Anonymous.

e. Miscellaneous.

Harl. 4899, ff. 4–10 *passim*.

Paper; about 1697. Folio. See also vol. i, p. 216; *etc.*

Compositions for Flutes. Single parts only.

1, 2. Overture and Sonata in G (Adagio and two other movements). "[Edward?] Keene." f. 4.
3–8. "[Sei] Sonate" (four or five movements each—unnamed). "Godefrido Finger." ff. 4b–7.
9–13. Five short compositions in two movements. Anonymous, except no. 10, which is a Sonata by "Rob. King." ff. 7b, 8.
14. Sonata in D minor (four movements:—Allegro, Grave, *etc.*). Anonymous. f. 9b.
15. Two movements—unnamed. f. 9b.
16. Beginning of Sonata. "Morgan." f. 10.

f. Exercises.

Add. 32411, ff. 11b–32 *passim*.

Paper; about 1818. Oblong octavo. See also vol. i, p. 157; *etc.*

"Studien" for Flute, in the hand of Johann Christian Lobe.

1. A collection of Cadenzas, Variations, *etc.*, including (f. 14b) a Rondoletto in G. ff. 11b–19.
2. A similar collection, including (f. 24b) a "Fantasie" in D, and (f. 25b) a fragment arranged from a concerto. ff. 22b–27b.
3. Short passages from compositions by "[Johann Wilhelm] Gabrielsky" (f. 31b), and "[Moritz] Fürstenau" (f. 32).

Printed Book, h. 2083. a (between pp. 66 and 67).

Paper; about 1835. Folio. Inserted in F. Devienne's *Méthode Pour La Flûte*, 3rd ed.

"Exercises sur l'emploi des trois petites clefs [of the flute]," followed by a "Thême Varié" by T. L. de Caesemacker, London, 1835.

Gamba Music. *v.* Bass Viol Music.

10. Guitar Music.

Add. 31640.

Paper; ff. 128. A.D. 1732. Oblong octavo. In the original tooled binding with clasps.

"Passacalles y Obras de Guitarra por todos los Tonos Naturales y Acidentales para . . . D[n] Joseph Albarez de Saa[ve]drra por Santiago de Murzia . . . 1732." They are written in a species of tablature, apparently for each of the twelve strings of the guitar of that day. The MS. consists of two parts, the first (ff. 4–46b) containing "Passacalles" and other pieces headed "A proporcion," and the second part (ff. 47b–128) twelve Suites, generally divided into two parts and consisting of Preludio, Allegro, Allemanda, Correnta, Zarabanda ("Despacio"), Giga, Rondo, Gavotta, Minuet; the suite which commences at f. 58 is described as "Vna Ydea Especial de Clarines" (?=trumpet tunes), and includes a long Prelude, "Canciones," "Llamadas" (?trumpet calls), Marcha, "Fagina," and "Menuet de Clarin"; other movements named are "La Burlesca," "Despacio" (?=Adagio), Rigodon, Bourrée, and Toccatas; adaptations of one of the latter and of a Giga by Corel[l]i are included (ff. 86, 95b). At f. 121b is an "Allemanda Tombo. a la Muerte de Madama de Orleans."

Add. 31724, ff. 40b, 41.

Paper; after 1794. Oblong octavo. See also vol. ii, p. 576.

"La folia di Spagnia," with Variations for the French Guitar. Anonymous.

Add. 31775.

Paper; ff. 61. 18th–19th cent. Oblong folio.

Guitar accompaniments to Venetian and other songs. See vol. ii, p. 610.

11. Harmonium Music.

Add. 37046, ff. 41, and 134b–126 (reversed) *passim*.

Paper; about 1869 and 1871 (see below). Quarto. See also under Part-songs in vol. ii, p. 456.

Rough drafts of compositions for Harmonium by J. L. Hatton.

1. Harmonium tune written for the Rev. T. R. Matthews: an unfinished Andante con moto in D. On the back is the date 1869. f. 41.
2. "Easy Harmonium Book" [published in 1871]. ff. 134b–130 and 129–126 (reversed).

12. Harp Music.

Add. 14905, ff. 10–53.

Paper; *temp.* Charles I. Small folio. See also below (part v, sections i, ii, and vi; and under Crowd and Harp in section vii).

Collection of Welsh airs for Harp written in a kind of tablature to which a key is given on f. 20. The MS. is described on f. 5 (in an 18th-century hand) as "Musica neu Beroriaeth the Music of the Britains, as settled by a Congress, or Meeting of Masters of Music, by order of Gryffydd ap Cynan, Prince of Wales, about A.D. 1100 [*conf.* f. 62], with some of the most antient pieces of the Britains, supposed to have been handed down to us from the British Druids. In two Parts (*sc.* Bass and Treble).... wrote by Robert ap Huw. of Bodwigen in Anglesey in Charles ye 1st's time, some part of it copied then, out of W^m^ Penllyn's Book" [he lived *temp.* Henry VIII]. The MS. is preceded and followed by others, mostly in the hands of Lewis and Richard Morris, also relating to Ancient British Music. The whole of the work being published in *The Myvyrian Archæology of Wales* (vol. iii, pp. 497–512, 465–496, 513–624), it has not been thought necessary to give a detailed account of its contents here. The principal composers named are Dafydd Athro (f. 10), Ifan Fab y Go[f] (f. 12b), Kydwgan (f. 23b), Llwyn ap Ifan ab y Go[f] (f. 27b), [G]Ryffydd ab Adda and Dafydd Brofwyd (f. 31), Ifan ab y Go[f] (ff. 33, 38), Morfydd (f. 47b), and Llywelyn Dylynior (f. 51). There are lists of tunes on ff. 53b, 55b, 56, 57, 61 (by Cadwgan and Cyhelyn); most of which are copied in Add. 14939, with one or two additions (see ff. 3, 29, 31, 32, 32b, 33, 35, of that MS.).

Add. 14977, f. 94.

Paper; 17th cent. Octavo. The chief contents of the MS. are Welsh poems.

List of the names, and first few notes (?), of twenty-four Welsh tunes.

Harpsichord Music. *v.* Pianoforte Music.

13. Horn Music.

Harl. 6461, ff. 59b, 60.

Paper; after 1635. Small quarto. See also Trumpet Music, below (A. 22).

"Cantus Artis venatoriæ," *sc.* the various calls used in hunting; taken from Mersenne's *Harmonicorum Libri XII*, part 2, 1635.

Add. 31238.

Parchment roll; before 1677 (date on the back).

"The Aincient hunting Notes with [? Narcissus] Marshe's Additions"; with the names of the notes and the various calls, *etc.*, expressed by symbols. Among others are "To call the Company in the morneing," "The stroakes to the Field," various "Recheats" ("Sr Huet's," *etc.*), "The Death" of various animals (hare, buck, hart, and fox), "To call for a keeper in Parke," "The prize of a Hart royall," "The stroaks for the Terryers when the Fox is earthed," "To draw the Company out of the Field"; *etc.*

14. Lute Music.*

a. Solos.

Appendix 58, ff. 51b–55 *passim*.

Paper; early 16th cent. Oblong octavo. See also vol. ii, p. 123; *etc.*

Short anonymous compositions for Lute.

1. "The Duke of Somersett's dompe." f. 51b.
2. "In wynter's just returne." f. 52.
3. "Yf care cause me[n ?] to cry." f. 52.
4. "Heven and erth." ff. 52, 55b.
5. A piece without name. f. 54b.
6, 7. "Pastyme," and "Pover man's dor...s." f. 55.

Royal Appendix 76, f. 37.

Paper; A.D. 1547–1548. Large oblong octavo. See also vol. i, p. 1.

A short composition (apparently incomplete) for Lute, in Italian tablature; interpolated in the middle of a collection of Anthems and Services.

* Except where the contrary is stated, it may be understood to be written in the usual form of tablature employed in England and France.

Stowe 389, ff. 1, 120–123.

Vellum; A.D. 1558. Octavo. This music has been added at the beginning and end of a volume of Statutes from Henry IV to Henry VI.

LUTE MUSIC, described on f. 120 as "writtin by one Raphe Bowle to learne to playe on his Lutte in anno 1558."

1. A piece without title. f. 1.
2, 3. "My hearte ys leild (? seild) on the bonde," and "Yf care doe cause men crie." f. 120.
4, 5. Two pieces, the first without title, the second apparently named "Grit" f. 120b.
6, 7. Two pieces without titles. f. 121.
8, 9. A Galliard and "The kynges pawvion." ff. 121, 121b.
10. "The princis pavien." f. 122.
11. A piece of which the title (if any) is illegible. f. 123.

Add. 31389, *passim*.

Paper; 16th cent. Oblong octavo. See also vol. ii, p. 466.

DANCES, and other compositions, arranged for Lute, in Italian tablature. Anonymous, except nos. 18–22.

1, 2. Pavan and Saltarello. ff. 1, 2.
3. "Rezercar....." f. 3b.
4, 5. Pavan "ditta Sguizera" and Saltarello. ff. 4, 6.
6. "Dismonta da Caualo." f. 7b.
7, 8. "Oselino (? = uccellino) de ramo in ramo," and "Cha la danza." f. 9.
9. "Ben si possiamo tuti lamentare." f. 9b.
10. "Partita che mi son." f. 10.
11. "Caualca caual Baiardo." f. 10b.
12. "Tu dici che son fantino" (?). f. 11.
13. "La strepa....." f. 11b.
14. "La Gambeta." f. 12.
15. "Padoana" (*sc.* Pavan): a fragment. f. 12b.
16. "Recerchare." f. 13b.
17. A piece without a name. f. 15b.
18, 19. Pavan "ala Feraresa," by "Jo. Ant° da Bergomo"; followed by a Saltarello. ff. 19, 19b.
20, 21. "La Tintorella," and Saltarello, by the same. ff. 20b, 21.
22. Pavan. "Lodouico da Bergomo." f. 22b.
23. "Tumbolo." f. 23b.
24, 25. Two compositions without names, of which the second is apparently *imperfect* at the end. ff. 25, 26b.

Add. 31392, ff. 13b–38.

Paper; 16th–17th cent. Oblong folio. See also above (A. 1), and below (A. 19).

COMPOSITIONS for Lute.

1. "A fantasie." "[John] Dowland." f. 13b.
2. "Solus cum solâ." By the same. f. 14b.
3. "Passing-measures pavin." Anonymous. f. 15b.
4. "Militis dumpe." Anonymous. f. 16b.
5. "A pavyn" (*sc.* pavan). "[Anthony] Holborne." f. 17b.
6. "Medley." Anonymous. f. 18b.
7. Pavan. "— Lodwick." f. 19b.
8, 9. "Quadrant" Pavan, and Galliard (probably belonging to it). Anonymous. ff. 20b, 21b.
10. "A treble"; followed by "the ground" to it. Anonymous. f. 22b.
11. "Mrs. Marie Oldfeild's Galliard." "ffra[ncis] Pilkington." f. 22b.
12. "Mrs. Winter's Jumpp." Anonymous. f. 23.
13. "A paven" (*sc.* pavan). "ffra. Pilk[ington]." f. 23b.

14. A piece without title. Anonymous. f. 24.
15. Pavan. "ffra. Pilk[ington]." f. 24b.
16. "Jolly Robbin." Anonymous. f. 25.
17. Spanish Pavan. "ffra. Pilkington." f. 25b.
18. "Almayne" (*sc.* Allemande). "[Francis ?] Cuttinge." f. 26.
19. "Goe from my wyndowe." "Fraun-cis Pilkinton." f. 26b.
20, 21. "Maister Pyper's pavyn," followed by the Galliard belonging to it. "[John] Dowland." In Morley's *First Booke of Consort Lessons*. ff. 27b, 28b.
22. "Greenesleeves." "Maister [Francis ?] Cuttinge." f. 29.
23. Pavan. By the same. f. 29b.
24–27. Four others. "[Richard] Allison." ff. 30b, 31b, 32b, 33b.
28. Galliard. "[Francis ?] Cuttinge." f. 34.
29. Pavan. "Alfonso Ferebasco" (*sc.* Ferrabosco). f. 35.
30. "Lachrimæ." "[John] Dowland." f. 35b.
31. Pavan. Anonymous. f. 36b.
32. A piece without title. Anonymous. f. 37b.

Harl. 7578, ff. 118–123.

Paper; early 17th cent. Small folio. On f. 124 is written the name of Francis Cartwright, of Langley, co. Derby, gentleman; and below it that of John Vaughan, of co. Hereford, gentleman, 1655. See also vol. ii, p. 138.

SHORT PIECES for Lute, including a Pavan (f. 118b), and three Galliards (ff. 119b, 120b, and 121), the two latter by "Coprario" (John Cooper) and "Allfonsus" (? Alfonso Ferrabosco, jun.).

Add. 6402, ff. 1, 1b.

Paper; about 1610. Small folio. See also Histories, below (part v, section ii).

COMPOSITIONS for Lute, written on the same paper as a copy of Balliol College Statutes, dated 1610.

1. "Coranto." Anonymous. f. 1.
2. "Miy lady Hunssdon's puffe." "Doulland." f. 1b.

Add. 29246, 29247.

Paper; ff. 57, 77. After 1611 (date of latest known published composition). Oblong quarto. The MS. belonged in the 19th cent. to Joseph Warren.

LUTE accompaniments to, or arrangements of, the following anthems, madrigals, masses, motets, *etc.*, in Italian tablature. In two volumes. They appear to be arranged, roughly speaking, according to the number of voices, for which they were originally written, namely, I. 1–4, for two voices; 5–78, for 3 voices; 79 to end, for 4 voices; II. 1–72, for 5 voices; 73 to end, for 6 voices.

29246. 1. "Ave, Rosa sine spinis." "Taue[r]ner." f. 2.
2. "Ave, plena gratiâ." "Tallis." f. 2.
3. "Patrem omnipotentem." "Tauer-ner." f. 2b.
4. "Agnus Dei." "Tauerner." *ib.*
5. "Ave, Dei Patris." "Fairfax." *ib.*
6. "O quam probatum." "Tauerner." f. 3.
7. "Corona spiniæ" (*sic*). "Tauerner." *ib.*
8. "Vox Patris." "Mundy." f. 3b.

9. "Igitur, O Jesu." "Sheparde." *ib.*
10. "Fauus distillans." "Mundy." f. 4b.
11. "Pleni sunt." "Tauerner." *ib.*
12. "Gaude, Virgo." "Tallis." f. 5.
13. "Esurientes." "Fairfax." f. 5b.
14. "[Pleni sunt cœli] Gloriâ tuâ." "Tallis." *ib.*
15. "Maria Stella." "Tallis." *ib.*
16. "Ergo laudes." "Tauerner." f. 6.
17. "Crucifixus." "Tauerner." *ib.*
18. "Effunde, quæso." "Wodde." f. 6b.
19. "Aue, Dei Patris." "Tauerner." f. 7.
20. Another setting. "Johnson." *ib.*
21. "Illustrissima." "Shepard." f. 7b.
22. "Dulcior melle." "Mundy." *ib.*
23. "Singularis [privilegii?"]. "Shepard." f. 8.
24. "Conserva me." "Parsly." f. 8b.
25. "Exurge, Domine." "Wodds." *ib.*
26. "Peccatum peccauit." "[R.] Whyte." f. 9.
27. "Gaude plurimum." "Tauerner." *ib.*
28. "Per hec nos." "Tallis." f. 9b.
29. "Ave, mulieris." "Tallis." *ib.*
30. "Ave, plena gratiâ." "Johnson." f. 10.
31. "Et in terrâ pax." "Tauerner." *ib.*
32. "Quoniam . . . tu solus" (probably part of the preceding). Anonymous. f. 10b.
33. "Crucifixus" (no. 17 transposed). This and nos. 34–37 are by "Tauerner." *ib.*
34. "Et incarnatus." *ib.*
35. "Qui tollis" (in two keys). ff. 11, 20.
36. "Nam qui corde." f. 11b.
37. "Agnus Dei" (different from no. 4). *ib.*
38. "In Deo." "Doct. Fairfax." f. 12.
39. "Gloriâ tuâ" (different from no. 11). "Tauerner." *ib.*
40. "Benedicam Domino." "Parsly." f. 12b.
41. "Multiplicati." "Parsly." *ib.*
42. "Tu nimirum." "Tallis." f. 13.
43. "Infelix ego." "Birde." *ib.*
44. "Perfeci illud." "Wodds." f. 13b.
45. "Verbi tui." "Wodds." *ib.*
46, 47. "Gaude, Maria" (two settings). "Tauerner." f. 14.
48–50. "Se[r]mone blando" (three settings). "Byrde." ff. 14b, 15, 15b.
51. "Ego dixi, Domine"; in two parts. "Orlando [di Lasso]." f. 16b.
52. "Et Jesum." "Lud. Victoria." f. 17b.
53. "Et benedictus." "Tallis." f. 18.
54. "Ave, Dei Patris." "Tallis." *ib.*
55. "Gaude, gloriosa." "Tallis." f. 18b.
56. "Manus tuæ." "[R.] White." *ib.*
57. "Crucifixus." "Docter Tye." f. 19.
58. "Qui tollis" (different from no. 35). "Tauerner." *ib.*
59. "Et incarnatus" (different key from no. 34). "Tauerner." f. 19b.
60. "Quoniam [Tu solus]." "Tauerner." *ib.*

Motets, *etc.*, from which the above are adapted are also contained in a volume (mid. 16th cent.), which belonged to the Sacred Harmonic Society (no. 1737), now the property of the Royal College of Music.

61. "Infelix ego" (different from no. 43). "Byrde." f. 20.
62. "Agnus Dei" (different from nos. 4 and 37). "Tauerner." f. 20b.
63. "Ave, Regina." "Orlando." *ib.*
64. "Deus, Tu scis." "Orlando." f. 21b.
65. "Sacrificate." "Orlando." *ib.*
66, 67. Fantasias. "Byrde." ff. 22, 22b.
68. "Ave, maris stella" (seven verses). "Will. Birde." This and nos. 69–72 appear to be from his *Gradualia*, book I., 1607. f. 22b.
69. "Quem terra, pontus." f. 24b.
70. "O gloriosa domina." f. 25b.
71. "Memento salutis." f. 26.
72. "Regina cœli." f. 26b.
73. Fantasia. "Birde." f. 27b.
74. "Susanna faire." "Birde." This and nos. 75–8 are from his *Songs of sundrie natures*, 1589. *ib.*
75. "When yonglings"; in three parts. f. 28.
76. "Vppon a sommer's [day]"; in two parts. f. 29.
77. "The gredie hauke." f. 29b.
78. "The nightingall." f. 30b.
79. "Ut re my fa sol la." "Damon." f. 31.

80. "Senex puerum." "Lud. Victoria." f. 31b.
81. "Quem dicunt." "Luca Marenzo." f. 32.
82. "Ne timeas, Maria." "Lud. a Victoriâ." f. 32b.
83. "Ne impedias." "G. Pre[ne?]-stinus" [?=Palestrina]. f. 33.
84. "Sint lumbi vestri"; in two parts. "Mich. des Buisons." f. 33b.
85. "Domine, ne memineris." "Criquillon." f. 34b.
86. "Nigra sum"; in two parts. "Criquillon." f. 35.
87. "Sepe expugnauerunt"; in two parts. "Don. B. de las Infantas." f. 36b.
88. "Salue, Regina"; in two parts. "Lud. Victoria." f. 37b.
89. "Jacta in Dominum." "G. Langeus." f. 38.
90. Fantasia. "Whight." f. 38b.
91. Fantasia. "Birde." f. 39.
92, 93. Fantasias. "Whight." ff. 39b, 40b.
94. Another. "Birde" [1611?]. f. 41b.
95–7. Fantasias. "Whight." ff. 42b, 43b.
98, 99. "Christe, Qui lux" (two settings). "Whight." ff. 44, 44b.
100. "Te lucis." "Birde." f. 44b.
101. "Christe, Qui lux." "Birde." f. 46.
102. "Te lucis" (different from no. 100). "Birde." f. 46b.
103. "Saluator." "Byrde." f. 47b.
104. Another setting. Anonymous. f. 48.
105. "Christe Redemptor." Anonymous. f. 48b.
106. "Miserere." "Birde." *ib.*
107. "Precamur." "[R.] Whight." f. 49. 29247, f. 11b, contains the same (in another key).
108. "Sponsus amat sponsam": a mass. "Doctor Fairfax." f. 49b.
109–115. "In nomines." "[R?] White." ff. 53, 54, 56;—"Tallis." f. 53b;—"Tauerner." f. 54b;—"Parsons." f. 55;—and "Strogers." f. 55b.
116. "Gloria Tibi, Trinitas": a mass (*imperfect* at the end). "Tauerner." f. 56b.

29247. 1. "Prostrate, O Lorde." "Birde" [1588]. f. 3.
2. "Euen from y^e^ depth." "Birde" [1588]. *ib.*
3. "Compel y^e^ Hawke." "Birde" [1589]. f. 3b.
4. "Be ho da maledir" [1571]. This and nos. 5–8 are by "Phi. de Monte." f. 4.
5. "Vnir non puo" [1570]. f. 4b.
6. "Voi sette occh[i]" [1580]. *ib.*
7. "De si cocente" [1580]. f. 5b.
8. "Se le longue" [1580]. *ib.*
9. "Apre de vous." "Alfonsus [Ferrabosco"]. f. 6b.
10. "Quell' Angelin" [*sic*]. "Luca Marenzo" [1595]. f. 7.
11. "Si longe." "Alfonsus [Ferrabosco," 1588]. f. 7b.
12. "Farewell [false love]." "Birde" [1588]. ff. 8, 15.
13. "O sacrum conuiuium." This and nos. 14–19 are by "Tallis" [1575, *etc.*]. f. 8b.
14. "Mihi autem [nimis]." f. 9.
15. "Saluator mundi." f. 9b.
16. "How longe." *ib.*
17. "Absterge, Domine." f. 10b.
18. "O salutaris hostia." f. 12.
19. "[Sabbatum] dum transisset." f. 12b.
20. "Lamentatio." "Alphonsus [Ferrabosco]." f. 13.
21. "Aparebit in finem." "Birde." f. 14b.
22. "Audiui vocem." "Birde." f. 15b.
23. "Dhe (= Deh) poi che." "Luca Marenzo" [1595]. f. 16.
24. "Domine, Tu jurasti." This and nos. 25–34 are by William Byrd. f. 16b.
25. "Remember, Lorde." f. 17b.
26. "Vide, Domine"; in two parts. f. 18.
27. "Hec dicit Dominus"; in two parts. f. 19.
28. "Constant Penelope" [1588]. f. 19b.
29. "Vigilate." f. 20b.
30. "Domine, secundum." f. 21b.
31. "Tribulationes"; in three parts. f. 22.
32. "Ambicious love" [1588]. f. 24.
33. "All as a Sea" [1588]. f. 24b.
34. "Ne irascaris"; in two parts. *ib.*
35. "Mors tua"; in two parts. "Orlando." f. 26.

36. "Festa dies." "Geo. Langeus." f. 27.
37. "Domine Jesu." "Orlando." f. 27b.
38. "Quoties diem illum." "Georgius Langeus." f. 28.
39. "Nigra sum" (different from I. 86); in two parts. "Criquillon." f. 28b.
40. "Domine, quis habitabit"; in two parts. "Tallis." f. 30b.
41. "In voluntate tuâ." Anonymous. f. 32b.
42. "What pleasure." "Birde" [1588]. f. 33.
43. "Peccaui." "Byrde." f. 33b.
44. "Alma Redemtoris"; in two parts. "Ludo. Victoria." f. 34b.
45. "Beati qui habitant." "Phi. de Monte." f. 35b.
46. "Je ne me puis." "Josquin [des Prés]." *ib.*
47. "Pour vous aymer"; in two parts. Anonymous. f. 36b.
48. "Quando mi miri." "Hero. Conversi" [1572]. f. 37b.
49. "Di questa bionda." "Alex. Striggio" [1570]. *ib.*
50. "Ella sen ua." "Orlando." f. 38b.
51. "Le Rosignol." "Orlando" [1588]. *ib.*
52. Another setting. "Alphonsus [Ferrabosco]." f. 39b.
53. "Le corpes." Anonymous. f. 40.
54. "Pis ne me puit." "Criquillon." f. 40b.
55. "Cy je ne plaise." Anonymous. *ib.*
56. "Ce vostre brut." "Phillipps [van Wilder?]." f. 41b.
57. "Dormendo [un giorno?]." "Archadelt" [1542]. f. 42.
58. "Madonna [se volete?]." "Gior. Vespa." [1576]. f. 42b.
59. "Io son ferito." "Jhon Palest[r]ina" [1561]. *ib.*
60. "Vestiu' i colli"; in two parts. "Gran (*sc.* Gian.) Palestina" [1566]. f. 43.
61. "The Nimphes." "Alfonsus [Ferrabosco]." f. 43b.
62. "Le home banni." "Phillips." f. 44b.
63. "Du mal que je ay." "Phillips." f. 45.
64. "Fac cum servo tuo." "Birde." f. 45b.
65. "Arise, O Lorde [why sleepest Thou]"; in two parts. "Byrde." f. 46.
66. "Memento, Domine." "Birde." f. 46b.
67. "O God, giue eare." "Birde." [1588]. f. 47b.
68. "Amor me acende." This and nos. 69 and 70 are by "Phi. de Monte" [1580]. f. 48.
69. "Como vago augeli" (*sic*) [1581]. f. 48b.
70. "Amincia (*sc.* 'Amiamci'), poi che" [1580]; in two parts. f. 49.
71. "Bruna sei tu." "Alfonsus [Ferrabosco," 1587]. f. 50.
72. "Se voi sette." "Alfonsus" [1587]. f. 50b.
73. "Memento, homo." This and nos. 74–77 are by Byrd. f. 51.
74. "Aspice, Domine." f. 51b.
75. "Attollite portas." ff. 52b, 69b.
76. "O Lux." f. 53b.
77. "Infelix ego" (different from I. 43 and 61); in three parts. f. 53b.
78. "Domine, da nobis"; in two parts. "Criquillon." f. 55b.
79. "Jesu, nostra redemptio"; in two parts. "Orlando." f. 56b.
80. "Dolce (*sic*) amorose." "John Ferretti" [1573]. f. 57b.
81. "Tirsis in ira di [Filli]"; in two parts. "Hipp. Sabino" [1579]. f. 58.
82. "Cum natus esset Jesus"; in two parts. "Orlando." f. 58b.
83. "Como hauera." "Phi. de Monte" [1569]. f. 60.
84. "Peccata mea"; in two parts. "Gombert." f. 60b.
85. "Ecco che io"; in seven parts. "Ph. de Monte" [1591]. f. 61b.
86. "Pater noster." Anonymous. f. 63b.
87. "Anni nostri." "Orlando." f. 64b.
88. "Pierides musæ"; in two parts. "Jo. Meiland." f. 64b.
89. "La dolce vista." "Ph. de Monte" [1569]. f. 65b.
90. "In te, Domine, speraui"; in two parts. "Orlando." f. 65b.
91. "Ill (*sic*) più forte." "Phi. de Monte" [1569]. f. 67.
92. "In principio erat Verbum." "Orlando." f. 67b.
93. "O Lux, Beata Trinitas" (slightly

different from no. 76); in two parts. "Birde." f. 68.
94. "Aspice, Domine" (slightly different from no. 74). "Birde." f. 68b.
95. "In propria venit"; in two parts. "Orlando." f. 70b.
96. "Decantabat populus." "Orlando." f. 71b.
97. "Suscipe, queso"; in two parts. "Tallis" [1575]. f. 71b.
98. "Salue, Regina." "Orlando." f. 73.
99. "Ego, Flos campi." "Clemens non papa." f. 73b.
100. "Hec dies." "Peuernage." f. 74.
101. "Gloria Tibi, Trinitas." "Francis. de Riuolo." f. 74b.
102. "Andreas Christi"; in two parts. "Criquillon." f. 74b.
103. "Mine eyes." "Birde" [1588]. f. 76.
104. "Crouned with flours." "Ph. de Monte." f. 76.
105. "Crouned with flours [I saw]." "Birde" [1611]. f. 76.
106. "O swete deceipt"; in two parts. "Birde." f. 77.

Add. 31992.

Paper; ff. 99. Probably after 1611 (date of latest known published compositions). Oblong quarto.

A SIMILAR COLLECTION, in Italian tablature. In the first part of the MS. (ff. 3–55) nos. 1 to 81, and a few others named below, are by William Byrd, those marked with an asterisk, from *Psalms, Sonets, and Songs*...1588; others with the date 1589, from *Songs of sundrie natures*. Nos. 1 and 2 were originally written for 4 voices; nos. 3–95 (with a few exceptions indicated below), appear to have been for 5 voices; nos. 96 to end are described in the index (at the end) as "Cantiones 5 et 6 vocum," nos. 96–118 being apparently for 5 voices, the others for 6.

1. "From Citheron" [1589]; in three parts. f. 3.
2. "While y^{t} y^{e} sonne" [1589]. f. 4b.
3. "An aged dame." f. 4b.
4. "Syth death." f. 5b.
5. "O Lord, bow downe." f. 5b.
6. "O Lorde, how vaine." f. 6.
7. "O God, but God." f. 6b.
8. "O that we wofull." f. 7.
9.* "O God, geve eare." f. 7b.
10.* "Myne eyes with..." f. 8.
11.* "Euen from y^{e} depth." f. 8.
12. "O God, whome." f. 8b.
13. "Aryse, O Lorde"; in two parts. f. 9.
14. "Ah, youthfull yeres." f. 9b.
15.* "As I behilde." f. 10b.
16.* "Who likes to love." f. 11b.
17. "In toure most hye." f. 11b.
18.* "Though Amarillis." f. 12.
19. "O happie thryse." f. 12b.
20.* "In filds abroade." f. 13.
21.* "My mind to me." f. 13b.
22. "When first by force" [1589]. f. 13b.
23.* "Wheare fancy." f. 14.
24. "Ah, golden hare." f. 14b.
25. "When Phebus." f. 15.
26. "Ye sacred muses." *Imperfect* at the end. f. 15b.
27.* "Come to me, greefe." f. 16.
28. "Of gould all burnisht" [1589]. f. 16b.
29. "As Cæsar wepte." f. 17b.
30. "With sighes and teares." f. 17b.
31. "Susanna faire" [à 3 in 1589]. f. 18.
32. "Weepinge full sore" [1589]. f. 18b.
33.* "Why doe I vse." f. 19b.
34.* "La virginela." f. 20.
35. "My fredome, ah." f. 20b.
36. "What steps of stryfe." f. 20b.
37.* "Lullaby." f. 21b.
38.* "Blessed is he." f. 22b.
39. "Lorde, in thy wrath" [à 3 in 1589]. f. 22b.
40. "O Lorde, O Lorde." f. 23.
41. "The man is blest." f. 23b.
42. "I will geue laude." f. 23b.
43. "How shall a yong man." f. 24.
44. "The Lorde is only." f. 24b.

45. "Haue mercy." f. 24b.
46.* "Care for the (*sic*) soule." f. 25.
47. "Lord, to The." f. 25b.
48. "O Lorde, how longe." f. 26.
49. "Reioyce, reioyce." f. 26b.
50.* "Helpe, Lorde." f. 27b.
51.* "Yf that a synner's." f. 28.
52. "What wytes." f. 28b.
53.* "My soule opprest." f. 29.
54. "O vaine the toyle" [1611]. f. 29b.
55. "Truce for a tyme." f. 30.
56. "Penelope" [1589]. f. 30b.
57. "Se those swete eyes" [1589]; in two parts. f. 31.
58.* "Prostrate, o Lorde." f. 32.
59.* "Farwell [false love?]." f. 32b.
60.* "What pleasure." f. 33.
61. Another setting. f. 33.
62.* "Ambicious Loue." f. 33.
63.* "All as a Sea." f. 34.
64. "An trowe ye, nimphes" [1589]; with second part, "Loue is a fitt of pleasure." This and nos. 65, 66, are for 6 voices. f. 34b.
65. "Who made y^e^ (*sic*), Hob" [1589]. f. 35.
66. "An earthly tree" [1589]; with chorus "Cease, cares." f. 35b.
67. "O deere lyfe" [1589]. f. 36.
68.* "Yf women." f. 36b.
69. "When I was" [1589]. f. 37.
70.* "O you y^t^ here this voice." f. 37b.
71. "Quis me statim." f. 38.
72.* "Constant Penelope." f. 38b.
73. "Remember, Lorde." f. 39.
74. "Compell the Hauke" [1589]. f. 39b.
75. "Behold how good" (à 6); in two parts. f. 40b.
76. "While that a cruell fyre"; in two parts. f. 41b.
77. "Delight is deade." f. 43.
78. "Looke and bow downe" (à 6); in three parts, of which the last begins, "Tis Josephes hearde." f. 43b.
79. "Christ rysinge" [à 6, 1589]; in two parts. *Imperfect* at the end. f. 45b.
80. "Depart." f. 47.
81. "Sith that the tre." f. 47b.
82. "How longe." *Imperfect* at the end. "Tallis." f. 48b.
83. "O prayse our Lorde." "Byrde." f. 49b.
84. "Mounte, hope." "Byrde." f. 50b.
85. "When I looke back." "[? R.] Parson[s]." f. 51b.
86. "Yf the, my deere." "[? E.] Strogers." f. 51b.
87. "When stormes of care." "Strogers." f. 52.
88. "My soueraine comfort." Anonymous. f. 52.
89. "By croked ways." "Strogers." f. 52b.
90. "No peace I finde." Anonymous. f. 52b.
91. "O heaunly God." Anonymous. f. 53.
92. "When from your sight." Anonymous. f. 53.
93. "My cyllie lyfe." Anonymous. f. 53b.
94. "The day delayde." "Byrde." f. 53b.
95. "What uaileth." "Bird." f. 54b.
96. "Spem in alium"; in two parts. "Damon." f. 55b.
97. "Aspice, Domine." "Jachet [? van Berghem]." f. 57b.
98. "In tribulatione." Anonymous. f. 58b.
99. "Ex Sion species." "Jacobus Antonius." f. 59.
100. "Exurgens Maria"; in two parts. "Simon de Roy." f. 59b.
101. "In voluntate." Anonymous. f. 60b.
102. "Adiutorium nostrum." "Phillipp. de Monte." f. 61.
103. "Parce mihi, Domine": in two parts. Anonymous. f. 61b.
104. "Quoties diem." "[? Hieron. G.] Langius." f. 63b.
105. "Beatus vir." "Orlando [di Lasso]." f. 64.
106. "S. Joseph stirps." Anonymous. f. 64b.
107. "Tristis est anima." "Orlando." f. 65b.
108. "Domine, ne memineris." "Criquillon." f. 65b.
109. "Alma Redemptoris"; in two parts, "Lud. a Victoriâ." f. 66b.
110. "Speremus." "Jaches Wert." f. 67b.
111. "Beati qui habitant." "Phi. de Monte." f. 68.
112. "Dum transiscet." Anonymous. f. 68b.

113. "Diligite." Anonymous. f. 69.
114. "Judica me, Domine"; in two parts. "Alphonsus [Ferrabosco, sen.]." f. 69b.
115. "Ego sum resurrexio." "Mi. des Buoisons." f. 70b.
116. "Veni, Domine." "Orlando." f. 71.
117. "Laudans inuocabo." "Jaco. de Kerle." f. 71b.
118. "Domine, quando." "Boni." f. 71b.
119. "Peccata mea"; in two parts. "Gomberte." f. 72b.
120. "Jesu, nostra redemptio." By Orlando di Lasso. f. 74.
121. "Cæsaris auspitiis." "Criquillon." f. 74b.
122. "O summa vera." Anonymous. f. 75b.
123. "O vos omnes." "Alphonsus [Ferrabosco, sen.]." f. 76b.
124. "Salue, Regina"; in three parts. "Jacobus Vaet." f. 77.
125. "Veni, Creator." Anonymous. f. 78b.
126. "Timor et tremor"; in two parts. Anonymous. f. 79.
127. "In monte Oliveti." "Orlando." f. 79b.
128. Another setting. "Alphonsus [Ferrabosco, sen.]." f. 80b.
129. "Aspice, Domine"; in two parts. "Hip. Baccusius." f. 81.
130. "Concupiscendo"; in two parts. Anonymous. f. 81b.
131. "Timor et tremor"; in two parts. "Alphonsus [Ferrabosco, sen.]." f. 82b.
132. "Deus, Deus meus." "Phi. de Monte." f. 83b.
133. "Miserere mei, Deus." "George (*sc.* Guillaume ?) Formellis." f. 84.
134. "Aspice, Domine." "Jacobus Vaet." f. 84b.
135. "Vias tuas, Domine." "Fran. di Riuolo." f. 85b.
136. "Hæc dies." "Peuernage." f. 86.
137. "Ego sum panis"; in two parts. "Fran. di Riuolo." f. 86b.
138. "Fuit homo missus." "Jo. de Bachu." f. 87b.
139. "Benedixisti, Domine"; in two parts. "Jo. Meilandus." f. 88b.
140. "Ave, Regina." Anonymous. f. 89b.
141. "O quam gloriosum"; in two parts. "Simon de Roy." f. 89b.
142. "Adauge nobis, Domine"; in two parts. Anonymous. f. 90b.
143. "In tenebris." "Jacobus Vaet." f. 91b.
144. "Plangent eum"; in two parts. Anonymous. f. 92b.
145. "Meror cuncta tenet." "Phi. de Monte." f. 93b.
146. "Jam non estis"; in two parts. "Peuernage." f. 94.
147. "Salvatorem"; in two parts. "Peuernage." f. 94b.
148. "Huc me siderio"; in two parts. "Jacobus Vaet." f. 95b.
149. "Domine, non secundum." "Alphonsus [Ferrabosco, sen.]." f. 97b.

Add. 15117, ff. 2, 2b, 8b.

Paper; after 1614. Small folio. See also vol. i, p. 10.

COMPOSITIONS for Lute.

1. "Almaine." "Candishe" (? = M. Cavendish). f. 2.
2, 3. Two pieces, without names. Anonymous. f. 2.
4. "Curranto." f. 2b.
5. "Ut re my fa sol la." "Dyomedes" [of Venice, lutenist to Sigismund II, of Poland]. f. 8b.

Add. 16889, ff. 72–75, 88–111b.

Paper; about 1615–1618. Oblong duodecimo. See also vol. ii, p. 467.

COLLECTION of compositions for Lute, inserted at the end of the Album Amicorum of Frederic de Botnia, Saumur, about 1615–1618.

1. "Si ie souspire." f. 72.
2, 3. Two pieces without titles. ff. 72b, 73.
4. Saraband. f. 73b.
5. Courante. f. 74b.

6. "Cardinal" f. 88.
7. Allemande. f. 88b.
8. A piece without title. f. 89.
9. Courante. f. 89b.
10. Saraband. f. 90b.
11. "Voyez-vous aymer Siluie." f. 91.
12. Gigue; signed "Ton Mercœur." f. 91b.
13. Allemande; signed "Ton Arume" (?). f. 92b.
14. A piece without title. f. 93.
15. Courante. f. 93b.
16. A piece without title. f. 94.
17. "Partage mille fois" (*conf.* f. 8b), f. 94b.
18. Chaconne. f. 94b.
19. A piece without title. f. 95.
20, 21. Two Sarabands. f. 95b.
22. Gigue. f. 96.
23, 24. Saraband and Gavotte. f. 96b.
25. "La Moutarde." f. 97.
26, 27. Air and Saraband. f. 97b.
28. "Amaryllis." f. 98.
29. Saraband. f. 98b.
30. "Cordon bleu." f. 99.
31. "L'intrade" (?). f. 99b.
32. "Le grand scandal" (?). f. 100.
33. "La chasse." f. 100b.
34. "Je vous offre mes veux" (*conf.* f. 29b). f. 101.
35. Gavotte "daniou" (? = d'Anjou). f. 101b.
36, 37. "Les tricottez" (two settings). ff. 101b, 102.
38. Courante. f. 102b.
39. Allemande. f. 103b.
40. "De ce trebuchemant fatal" (*conf.* f. 48b). f. 104b.
41. "La princesse." f. 104b.
42. "Ph[ylli]s, ie me cognois vaincu"; signed "Ton Mercœur." f. 105b.
43. Saraband. f. 105b.
44, 45. A piece without title, apparently by "Clauio," and a Saraband. f. 106.
46. Chaconne. f. 106b.
47. Courante, apparently by "Ar[ume?" —*conf.* f. 92b]. f. 107b.
48. Another; signed "Ton Merceur." f. 108b.
49. Another. f. 109b.
50. Saraband. f. 110b.
51. "Partage librement." f. 111b.

Eg. 2046, ff. 14–51b *passim.*

Paper; A.D. 1616, with later additions. Folio. On the cover are the initials I. P. on either side of the royal arms. The MS. belonged afterwards to Mrs. Manwareringe; and in 1811 to W. J. Porter. See also Lute Duets, below (A. 14. b).

Collection of dances and other tunes arranged for Lute. Folios 4–36 and 52b–54 were transcribed in 1616 by Jane Pickeringe (probably the Jane Puckering whose father, Sir Thomas, was created a baronet in 1612 and whose aunt Dorothy married Sir Adam Newton, tutor to prince Henry); ff. 37–45b and 51b–46 (reversed) appear to have been transcribed about 1664–1678, at which time Denis Gautier (apparently the principal contributor) flourished. The names of the composers, where given in the MS., are appended below.

1. "A Pauing," *sc.* Pavan. f. 14.
2, 3. Two short pieces without titles. f. 15.
4. "The Scottish Huntsupe," *sc.* Hunt's up. f. 15b.
5. "Lacrime." "[John] Dowlande." f. 16b.
6. "Galyerd," *sc.* Galliard. "[N.] Strogers." f. 17.
7. "The battell galyerd." "[? J.] Dowlande." f. 17b.
8. "My Ladie Riche's galyerd." f. 18.
9. Pavan. "Francis Cuttinge." f. 18b.
10–13. Four (?) pieces without titles. f. 19.
14. "Piper's Pauinge." "[? J.] Dowlande." f. 19b.
15. Pavan. "Daniell Bachler." f. 20b.
16. "A Toye." f. 21.
17. Pavan. "Francis Cuttinge." f. 22.
18, 19. Two "Toyes." f. 22.
20. "Sweet Robyne." Two copies. ff. 22b, 35.
21. Pavan. "Johnsonn." f. 23.

22. Fantasia. f. 23b.
23–25. Three "Toyes." f. 24.
26. Fantasia. f. 24b.
27. "God be with the, Franc[i ?]s." f. 25.
28. "My Lord Willobe's wellcome home." "John Dowland." f. 25.
29. Pavan. "[? Philip] Rossetter's." f. 25b.
30. Galliard. "Rossetter's." f. 26.
31. "Mall Symes." f. 26b.
32. Pavan. "Daniell Bachler." f. 27b.
33. Galliard. "Edmond Collarde." f. 28.
34. A short piece without title. f. 28.
35. "Drawe neare me and lowe me." f. 28.
36, 37. "A Carranta" and "A Cranto," *sc.* Courantes (?). f. 28b.
38–40. A piece inscribed at the end "A. H. J.," and two "Toys." f. 29.
41. "Go from my window." "[? J.] Dowland." f. 29b.
42. Galliard. "Daniell Bachler." f. 30.
43. "The Maids in Constrite (?)." f. 30.
44. A piece without title. f. 30b.
45. "A Toye." f. 31.
46. "[? John] Dowlande's Lamentation, 'Semp[er] dolent.'" f. 31b.
47. "Almaine," *sc.* Allemande. "Fraun-cis Cuttinge." f. 32.
48. "Delight galyerd." "Johnsonn." f. 32.
49. "The English Huntsuppe." "John Whitfelde." f. 32.
50. "Chow bente." f. 32b.
51. "Carman's whistle." "Johnsonne." f. 33.
52. A piece without title. f. 33.
53. "My Lord Willoughbie's welcom home." "[William] Byrde." f. 33b.
54, 55. Two "Toyes." f. 33b.
56. "The Countiss of Pembruth (*sc.* Pembroke's) fineralle." "Anthony Holborne." f. 34.
57, 58. Two "Toyes." f. 34.
59. "The Madlay" (*sc.* Medley). f. 34b.
60. "Daphney and Corridon." "John Whitfeild." f. 35b.
61. Galliard. f. 36.
62–65. Four pieces without titles. ff. 37b, 39, 40b, 42.
66. "Coranto" to be played "Harpe-way." "Jo. Lawrence." f. 43.
67. "A Ballat." "Jo. Lawrence." f. 43.
68. A piece without title. "[? Denis] Gautier." f. 44.
69. "Serabrande," *sc.* Saraband. "Jo. Lawrence." Followed by the composer's mode of "Tuning flat-way." f. 44.
70. Courante. "Gautier." f. 44b.
71. A piece without title, apparently also by Gautier, as it is followed by his "Tuni[n]g." f. 44b.
72, 73. Two pieces without titles. f. 45b.

Reversing the volume.

74–76. Courante, "Besse Bell," and "Trenschmoore." "Gau[tier]." f. 51b.
77. Hornpipe. This and nos. 78 and 79 are inscribed at the end "Guateir (*sc.* Gautier) tuninge," *etc.* f. 51.
78, 79. A piece without title, and a Galliard. f. 50b.
80. A piece without title. f. 49b.
81. Prelude. f. 49.
82. Saraband, and some other fragments. f. 48b.
83. Several pieces without titles ff. 48b–47b.
84. "Madamoiselle de Veau." f. 47.
85. "Tho. King's March." f. 47.
86, 87. Saraband, and a piece without title. f. 46b.
88, 89. Another piece without title, and Saraband. f. 46.

Add. 15118, ff. 31–34.

Paper; 1st quarter of 17th cent. Folio. See also vol. ii, p. 470.

Solos for Lute. Anonymous.

1, 2. "A toy," and "A Thumpe" (*sc.* (Dump). f. 31.
3. "Mounseir's Alman." f. 31b.
4. "A fancye." f. 32.
5. "Walsingam." f. 32b.
6, 7. Two pieces without titles. f. 33.
8, 9. Hornpipe, and a piece without title. f. 33b.

Sloane 1021, *passim.*

Paper; about 1640. Small quarto. See also vol. ii, p. 472.

Collection of pieces arranged for Lute, interspersed with which are instructions for that instrument, in the hand of Johann Stobæus, of Königsberg (see f. 115).

1. "Phantasia fugate" (*sic*). f. 4.
2. "Præludium." f. 4b.
3–5. Three other short ones. f. 5.
6. "Loreta." f. 5b.
7. "Pazamezo, *alias* 'Der Gassenhawer.'" *ib.*
8. "Wolt Gott ich konte singen." "Frid[rich] Lin...." f. 6.
9. "Præludium Litt[auisches" — *cf.* no. 110, *etc.*]. *ib.*
10, 11. Two other Preludes. ff. 9b–10.
12. "Vaulte" (*sc.* Volte). f. 15b.
13. "Aquinton." *ib.*
14. Piece without title. f. 16.
15, 16. Two Branles. f. 16b.
17. Courante. "Petro Moro." f. 17.
18. Piece without title. f. 17b.
19, 20. Galliard, and piece without title. f. 18.
21. Piece without title, with the initials C. A. at the end. f. 18b.
22. Branle. f. 19.
23. Piece without title. f. 19b.
24. "Das Berg-liedt." *ib.*
25, 26. Two pieces without title. f. 20.
27. "Pavan 'Lacrymæ'" [adapted from John Dowland?]. f. 21b.
28. "Pavan Hispan." f. 22b.
29, 30. Two other arrangements of the same, the second apparently by "[Joachim?] Decker." ff. 23–23b.
31. Pavan. f. 29b.
32. Prelude. *ib.*
33, 34. Two Ballets, the first with one variation. f. 30.
35. A Venetian Ballet. f. 30b.
36. "Ronda." *ib.*
37, 38. Two pieces without title, the second apparently of Lithuanian origin. f. 31.
39. Ballet. "Thom. Lind[ner? — of] Lüb[eck]." ff. 31b–32.
40. English Galliard. f. 43b.
41. Another. f. 44.
42. "Zinck-pass" (*sc.* "Cinq pas"). *ib.*
43, 44. Two more Galliards, the second of them entitled "Lacrymæ." f. 44b.
45. Another. f. 45.
46, 47. Two more. f. 45b.
48, 49. Two pieces, apparently "Curanten" (*sc.* Courantes). f. 49.
50, 51. Courante "sans chanterell," and a piece without title. f. 49b.
52. "Ich habe mein Liebchen zum Tantze gefuret": Courante. f. 50.
53. "Nu bin Ich durch Liebe zu trawren gebracht." f. 50b.
54. Courante. *ib.*
55. "Das ünse Magd." f. 51.
56–59. Four Courantes. f. 51b.
60, 61. Two others, the first by "Frans Rasch" (?), the second by "Magdelung" (?). f. 52.
62, 63. Two others. "— Madel." f. 52b.
64, 65. Two others; the first by "Johann Wada (?) Madel"; the second entitled "Spanniolette," and apparently founded on the song "Ich hab mein Liebchen." f. 53.
66, 67. Courante-Saraband, and Courante. "— Deck[er?]." f. 53b.
68, 69. Courante, "La vigno" (? = "L'Avignon"); and Courante-Saraband. "Th. Lind. Lub" (*cf.* no. 39). f. 54.
70. Courante. By the same. f. 54b.
71. Piece "More Palatino" (*cf.* no. 74). f. 65.
72, 73. Two pieces without titles, the first apparently by "— Leo." f. 65b.
74, 75. Piece "More pal[atino] Kul." [? = Culmbach], and another by "— Madel." f. 66.
76. A variation on the same. "— Deck[er]." f. 66b.
77. "Bergamesco." f. 68.
78–80. Another, followed by variations on the same by "Deck[er]," and "Th. Lind. Lub." (*cf.* no. 42, *etc.*). f. 69.
81, 82. Two pieces without titles. ff. 69b, 70.
83–85. Three "Choreæ Polonicæ," of which the third appears to be entitled "Lustig panie bratchi." f. 72.

86, 87. Two others. f. 72b.
88–91. Four others, the first by "Madel," the second (apparently to the air "Käes vnnd Brott") by "— Linn," and the fourth to the air "Schlim, Schlim." f. 73.
92–95. Four others, of which the second is a variation on no. 88, and the third is apparently by "— Henckl." f. 73b.
96, 97. Two others, the second of which appears to be of Lithuanian origin. f. 74.
98. "Sanadri cziczk..." (Lithuanian). f. 74b.
99. "Doratka." *ib.*
100. "Schlim ii" (*cf.* no. 91). *ib.*
101. "Ob ich schon wegziehe." *ib.*
102. "Chorea [Polonica?]." *ib.*
103. "Frantzösisch Liedlein." "— Decker." f. 75.
104. "Chanzon Angloise: 'Ach wie bin ich von Hertz betrübt.'" f. 76.
105. "Wo soll ich hin." *ib.*
106. "Chanzon: 'Mündlein roth, wohin.'" f. 76b.
107. Another without title. *ib.*
108. "Labellana Fran" (? = "La bella Franciscana—see no. 111). *ib.*
109. "Curante: Ach wie bin Ich" (*cf.* no. 104). f. 77.
110. "Littaw[ische] Chor." *ib.*
111. "'La bella Franciscana,' *alias* 'Dannenbaum.'" f. 77b.
112. "Mündlein roth" (*cf.* no. 106). *ib.*
113. "'Ännke' de 'Äschatt.'" *ib.*
114. "Littawe Engelsche Leuffer..." (?). *ib.*
115. "Alman (*sc.* Allemande?) mor." f. 78.
116. "Dannenbaum" (*cf.* no. 111). *ib.*
117. "Ey, du feiner Reuter." f. 78b.
118. "Viel Trawrens in meinem Hertzen." *ib.*
119–122. Three settings of "Von den schönen Jungfrewlein," and another short piece. f. 79.
123. "Ah, hertziges Hertz." f. 79.
124. "Komb, mein Liebchen" (English air). *ib.*
125. "Aüff, mein gesang." *ib.*
126. "Bey dir, mein Hertz." f. 81.
127. "Blaw Garn und weissen"; with variations. *ib.*
128. "Als ein Studente spazierete." *ib.*
129. "Müs den die Trewe mein." f. 81b.
130. "Von den schönen Jungfräwlein." f. 82.
131. "Grüsse dich Gott." *ib.*
132. "Gesteriges Tages Abend spatt." Lithuanian (?). f. 85.
133. A piece apparently entitled "Das Korn hatt jetz reiffen." f. 87b.

The remaining numbers are arrangements of "Geistliche Lieder und Psalmen."

134. "Dancket dem Herrn"; with a variation. ff. 111b, 112.
135. "Nu lobe, meine Seele, den Herren." f. 112.
136. "Singen wir aus Hertzens Grund." *ib.*
137. "Ach, Godt von Himmel." f. 112b.
138. "Auss meines Hertzens Grunde." *ib.*
139. "Nu last uns Gott den Herrn." *ib.*
140. "Dancket dem Heren" (*cf.* no. 134). f. 113.
141. "O Mensch, wollest bedencken." *ib.*
142. "Her Jesu Christ war Mensch und Gott." *ib.*
143. "Gelobet seystu, Jesu Christ." "Deck[er?]." *ib.*
144. "Wie schön leucht uns der Morgen-stern." "Decker." f. 113b.
145. "In dulci jubilo." *ib.*
146. "Zion spricht" (à 5). f. 114.
147. "Was Lobes sollen wir dir, O Vater, singen." "Decker." f. 114b.
148. "Ach, wir armen Sünders." *ib.*

Add. 31432, ff. 2, 2b.

Paper; 1st half of 17th cent. Folio. See also vol. ii, p. 473.

DANCE tunes for Lute, by William Lawes. *Autograph.*

1. Saraband. f. 2.
2. Courante. *ib.*
3. Saraband. f. 2b.

Eg. 2013, ff. 5b, 37b, 46b–65b *passim.*

Paper; after 1669 (?). Folio.

Lute accompaniments to English songs. See vol. ii, p. 477.

Sloane 2923, ff. 3b–36, 101b–115.

Paper; about 1683 (?). Oblong octavo.

Compositions for Lute. The initials J. A. K. (appended to nos. 1, 6, 7, 10, 11, 14, 19, 28, 47, 50, 62 and 63) are supposed to be those of J. A. Kämpfer, no doubt a relation of Engelbert Kämpfer, the traveller, in whose hand most of the rest of the MS. is.

1. "Præludium." f. 3b.
2. Allemande. "Du Foy." (*Cf.* no. 69, below.) f. 4.
3. Gigue. f. 4b.
4. Courante. f. 5.
5. Saraband with "D[o]uble," *sc.* variations. f. 5b.
6. Prelude. f. 6.
7. Allemande. f. 6b.
8. Ballet. f. 7.
9. Saraband. f. 7b.
10. "Wer ist es der mein Hertz betrÿbet." f. 8b.
11. Aria. f. 8.
12. Courante. f. 8b.
13. A piece without title. f. 9.
14. Courante. f. 9b.
15. Saraband. f. 10.
16. Gigue. f. 10b.
17. "Rettet mich, o schönstes Kind." f. 11.
18. Prelude. f. 12.
19. Allemande. f. 12b.
20. Courante. f. 13.
21, 22. Saraband, and Branle. f. 13b.
23. "Woll dem der sich nur lest (?) bey." f. 14.
24. Branle. f. 14b.
25. Courante. f. 15.
26. "Ach, Mutter, ihr wolt doch zornen nicht." f. 15b.
27. "Petter logicam" (*sic*). f. 16.
28. Allemande. f. 16b.
29. Courante. f. 17.
30. "Dorinde will nicht mehr." f. 17b.
31. Ballet. f. 18.
32. Another. f. 18b.
33. Courante. f. 19.
34, 35. Two Sarabands, the second by "Hertzog Bernhard." f. 19b.
36. Allemande. f. 20.
37, 38. Ballet, and Allemande. f. 20b.
39. Ballet. f. 21.
40, 41. Saraband, and Courante "lavingon" (? = "L'Avignon"). f. 21b.
42, 43. "Cinque Pas," and Saraband. f. 22b.
44. Saraband. f. 23.
45, 46. Two pieces without titles. ff. 23b, 24.
47. Gigue. f. 24b.
48. "Ihr swartzsen (?) Augen." f. 25.
49. "Wer sich will begeben." f. 25b.
50. Allemande. f. 26.
51. "Brandle," *sc.* Branle. f. 26b.
52. "Ich bin verliebt." f. 27.
53. "Eleonora die betrÿbte." f. 27b.
54. "Von Himmel hoch." f. 28.
55, 56. "Du, O schönes Welt-gebaude" (?). ff. 28b, 29.
57. "O Weltt, ich müss dich lassen"; altered into "Nun ruhen alle Wälder." f. 29b.
58. "Nun lasset vns Gott." f. 30.
59. "Nun lob, mein Seele, den Herren." f. 30b.
60. "Wen wir in hochsten Nothen seyn." f. 31b.
61. "Werde munter, mein Gemüthe." f. 32.
62. Allemande. f. 32b.
63. Gigue. f. 33b.
64. "Contre-partie" of the preceding Allemande. f. 34.
65. Courante. f. 35.
66. Saraband. f. 36.

The preceding portion of the MS. appears to have passed through Polish hands, frequent comments on the quality of the music being

made in that language. The second part of the MS. is in a different, but apparently a nearly contemporary, hand.

67. Courante. "Boquet." f. 101b.
68. Another. "Gauttier." f. 103b.
69. Allemande. "Düffau" (*cf.* no. 2, above). f. 104b.
70. Courante. This and nos. 71–73 are by "Gumprecht." f. 105b.
71. Saraband. f. 106.
72. Courante. f. 106b.
73. Gigue. f. 107.
74. Allemande. "Gautier." f. 107b.
75. Courante. "Gump[recht]." f. 108.
76. "Battaile." f. 108b.
77, 78. Two pieces without titles. f. 109b.
79. Saraband. f. 110.
80, 81. Gigue, and Courante. "— Betune." f. 110b.
82. Saraband. "Betune." f. 111.
83, 84. Saraband, and Courante. "— Pinel." f. 111b.
85. Allemande. f. 112.
86. "Co[urante ?]." f. 112b.
87. Saraband. f. 113.
88. Saraband. "Mercurij" (?= — Mercœur, *fl.* about 1616). f. 113b.
89. Allemande. f. 114b.
90. Courante. "Mereille." f. 115.

Sloane 3888, f. 22b.

Paper; 17th cent. Duodecimo. Belonged to Dr. Francis Bernard. See also below (part v, sections i, vii, and viii).

A SHORT piece for Lute, in ordinary notation; followed by the same in tablature.

Add. 30342, f. 142b.

Paper; 17th cent. Octavo. See also vol. ii, p. 2.

FRAGMENT for the "Lvth," given as a specimen of its notation or tablature.

Add. 14399, ff. 46b–48.

Paper; 2nd half of 17th cent. Folio. See also vol. ii, p. 493.

LUTE PART of an "Almaine" (*sc.* Allemande), a "Gig-Almaine," a Courante, and a Saraband.

Add. 31440, ff. 1, 20, 111.

Paper; late 17th cent. Folio. See also vol. i, p. 287.

FRAGMENTS apparently intended for Lute accompaniments. On f. 1 occurs the name of Daute or Dante. The other pieces in the MS. are the composition of Pietro Reggio.

Add. 34003, f. 36.

Paper; 17th–18th cent. Folio.

LUTE SOLO, with bass apparently for organ, by G. Frescobaldi. See Duets for Organ and Pianoforte, below (D. 1. k).

Add. 30387, *passim.*

Paper; A.D. 1717–1724. Oblong folio. See also above, p. 5.

COLLECTION of solos for Lute. The "Weis" whose name is put to so many of them is probably Sylvius Leopold Weiss, but a few may be by his brother Sigismund, who was also a lutist, and by whom there is a composition on f. 33b. Probably other pieces besides those ascribed to them below are the work of one or other of the brothers. The numbers which appear to form suites have been bracketed together.

1. Prelude. f. 1.
2. Allemande. This and nos. 3–7 are by "[S. L.] Weis," Prague, 1717. *Autograph.* f. 1b.
3. Courante. f. 2b.
4. Bourrée. f. 3b.
5. Saraband. f. 4.
6. Minuet. f. 4b.
7. Gigue. f. 5.
8. Minuet. f. 6.
9. Another, in the hand of S. L. Weis. f. 6b.
10. Gavotte. f. 7.
11. Prelude. f. 7b.
12. Allemande. "Weis." f. 8.
13. Courante; in the hand of S. L. Weis. f. 8b.
14. Bourrée. f. 9b.
15. Saraband. *ib.*
16. Min[uet]. This and no. 17 are in the hand of S. L. Weis. f. 10.
17. Gigue. f. 10b.
18, 19. Two movements in $\frac{3}{4}$ time, without titles. f. 11b.
20. Prelude. f. 12.
21. Allemande. "Weis." f. 12b.
22. Courante. f. 13b.
23. Bourrée. f. 14b.
24. Saraband. f. 15b.
25, 26. Two Minuets. f. 16, 16b.
27. Prelude. f. 17.
28. Overture; in three movements. f. 17b.
29. Courante. f. 18b.
30. Allegro. f. 19b.
31. Bourrée. f. 20.
32. "Courente Royale." f. 20b.
33. Prelude. f. 21b.
34. Allemande. f. 22.
35. Courante. f. 22b.
36. Bourrée. This and nos. 37, 38 are signed "Weis." f. 23b.
37. Saraband. f. 24.
38. Minuet. f. 24b.
39. Gigue. f. 24b.
40. Allemande. "S. L. Weis." f. 30.
41. Courante. f. 30b.
42. Gavotte. f. 31.
43. Saraband. f. 31b.
44. Minuet. *ib.*
45. Gigue. f. 32b.
46. Bourrée. f. 39b.
47. Prelude. "Weis." f. 40b.
48. Another. f. 41.
49. Allemande. "S. L. Weis." f. 41b.
50. Courante. f. 42b.
51. Bourrée. f. 43b.
52. Saraband. f. 44.
53. Minuet. f. 44b.
54. Chaconne. *Autograph.* f. 45b.
55. A piece without title. f. 46b.
56. Allemande. "S. L. Weis." f. 47.
57. Courante. f. 47b.
58. Gavotte. f. 48b.
59. Saraband. f. 49.
60. Minuet. f. 49b.
61. Gigue. f. 50b.
62. Allemande. "S. L. Weis." f. 51b.
63. Courante. f. 52.
64. Bourrée. f. 52b.
65. Saraband. f. 53b.
66. Minuet. f. 54.
67. Chaconne. f. 54b.
68. Gigue. f. 55b.
69. Prelude. f. 56b.
70. Allemande. "Weis." f. 57.
71. Courante. f. 57b.
72. Bourrée. f. 58.
73. Minuet. f. 58b.
74. Largo. f. 59.
75. Fugue. f. 59b.
76. Adagio. f. 61b.
77. Gavotte. f. 62.
78. Saraband. f. 62b.
79. Minuet. *ib.*
80. Bourrée. f. 63b.
81. Chaconne. f. 64b.
82. Fugue. f. 65b.
83. "L'Amant Malheureux." In the hand of S. L. Weis. f. 66b.

84. "Fantasie." "Weis," Prague, 1719. f. 67b.
85. "Plainte de Mons. Weis sur la generosité de la grande Noblesse au Cap de Bonne Espérance, en attendant la flotilla d'or de leur promesse: composé le 11. Janvrier (*sic*), 1719." f. 68b.
86. Allemande. This and no. 87 are in the hand of S. L. Weis. f. 69b.
87. Courante. f. 70b.
88. "Paisan[n]e." f. 71b.
89. Saraband. f. 72.
90. Minuet. f. 72b.
91. Gigue. f. 73b.
92. Allemande. This and nos. 93–100 are in the hand of S. L. Weis. f. 74b.
93. "Air en echo" (Largo). f. 75b.
94. "Paisanne." f. 76.
95. Saraband. f. 76b.
96. Minuet. f. 77.
97. "Pastorell." f. 77b.
98. Allemande. "S. L. Weis." *Autograph.* f. 78b.
99. Courante. f. 79b.
100. A piece without title [? Paysanne]. f. 80b.
101. Saraband. f. 81b.
102. Minuet. f. 82.
103. A piece without title. f. 82b.
104. Allemande. "Weis," 1719. f. 83b.
105. Courante. "Weis." f. 84b.
106. "Angloise." f. 85b.
107. Saraband. "Weis." f. 86.
108. Minuet. "Weis." f. 86b.
109. Passacaille. f. 87b.
110. "Tombeau sur la Mort de M. Cajetan, Baron d'Hartig, arrivée le 25 de Mars," 1719. "Silvio Le[o]pold Weis," Dresden. f. 88b.
111. A piece without title. "Weis," 1719. f. 89b.
112. Minuet. "Weis." f. 90b.
113. Prelude. "S. L. Weis." f. 91.
114. Allemande. This and nos. 115–119 are signed "Weis," 1719. f. 91b.
115. Courante. f. 92b.
116. Bourrée. f. 93b.
117. Saraband. f. 94b.
118. Minuet. f. 95.
119. Gigue. f. 95b.
120. Prelude. f. 96b.
121. Un poco andante. f. 97.
122. "La (*sic*) Badinage." "Weis," 1719. f. 97b.
123. "Le Sicilien." "Weis," 1719. f. 98b.
124. Minuet. f. 99.
125. Gigue. f. 99b.
126. Gavotte. f. 100.
127. Minuet. *ib.*
128. Allemande. This and nos. 129–131 are signed "Weis," 1719. f. 100b.
129. Courante. f. 101b.
130. Saraband. f. 102b.
131. Bourrée. f. 103b.
132. Minuet. f. 104.
133. Gigue. "Weis," 1719. f. 104b.
134. Prelude. f. 105b.
135. Toccata. f. 106.
136. Fugue. f. 106b.
137. Courante. This and nos. 138–141 are signed "S. L. Weis," 1719. f. 107b.
138. Bourrée. f. 108b.
139. Saraband. f. 109b.
140. Minuet. f. 110b.
141. Allegro. f. 111b.
142. Prelude. This and nos. 143–151 appear to form a "Divertimento." f. 112b.
143. Entrée. f. 113.
144, 145. Two Bourrées. ff. 113b, 114.
146, 147. Two Gavottes. ff. 114b, 115.
148. Saraband. f. 115b.
149. Minuet. *ib.*
150. Another. f. 116.
151. "Saltarella." f. 116b.
152. Overture. f. 117b.
153. Bourrée. f. 118b.
154. Aria (un poco andante). *ib.*
155. Minuet. f. 119b.
156. Gigue. f. 120b.
157. Minuet. f. 121b.
158. Andante. f. 122.
159, 160. Passepied, and a piece without title. f. 122b.
161. Saraband. f. 123b.
162. "La babilieuse en Menuet." *ib.*
163. Gigue. f. 124b.
164. A piece without title; in the hand of S. L. Weis. f. 125b.
165. March. f. 126.

166. Gavotte. f. 126b.
167. Aria (adagio). *ib.*
168. Minuet. f. 127b.
169. Musette. *ib.*
170. "Rondeau en Echo." f. 128b.
171. "Comment sçavez-vous." f. 129.
172. Prelude; in the hand of S. L. Weis. f. 129b.
173. Allemande. f. 130.
174. Gavotte. f. 130b.
175. Rondeau. f. 131.
176. Saraband. f. 131b.
177. Minuet. f. 132.
178. Rigaudon. f. 132b.
179. "La belle Tiroloise." f. 133.
180. Allemande. This and nos. 181–185 appear to form a suite entitled "Le Fameux Corsaire." f. 133b.
181. Courante. f. 134b.
182. Bourrée. f. 135b.
183. Saraband. f. 136.
184. Minuet; with corrections in the hand of S. L. Weis. f. 136b.
185. Presto. f. 137b.
186. "Entrée." This and nos. 187–191 appear to form a suite entitled "L'infidèle." f. 138b.
187. Courante. f. 139.
188. Saraband. f. 139b.
189. Minuet. f. 140.
190. Musette. f. 140b.
191. "Paijsane." "Weiss." f. 141.
192. Allemande. f. 141b.
193. Prelude. "Weiss." f. 142.
194. Rigaudon. f. 142b.
195. Saraband. f. 143.
196. Gavotte. f. 143b.
197. Minuet. f. 144.
198. "Le Sans Soucie" (Allegro assai). f. 144b.
199. Prelude. "Silvio Leopold Weis." f. 145b.
200. Minuet (?) and Trio. f. 146b.
201. Allemande. f. 147.
202. Allegro. f. 147b.
203. Bourrée. f. 148.
204, 205. Two Minuets. f. 148b.
206. Gigue. f. 149b.
207. Bourrée. f. 150.
208. "Tombeau sur la Mort de M^{r} Comte d'Logij, arrivée 1721." "Silvio Leopold Weiss." f. 150b.
209. Prelude. "Weiss." f. 151b.
210. Minuet. f. 152.
211. Gavotte. "Composé[e] en se craignant à Töpliz, le 12 Juillet, 1724." f. 152b.
212. "Fantasie." f. 153.
213. Capriccio. f. 153b.
214, 215. Two Minuets. ff. 154b, 155.
216. "Mademoiselle Tiroloise." f. 155b.
217. Allemande. f. 156.
218. Courante. f. 156b.
219. Bourrée. f. 157.
220. Saraband. f. 157b.
221. Minuet. f. 158.
222. Gigue. f. 158b.

Add. 37074, ff. 4–6b.

Paper; A.D. 1727. Oblong octavo. See also vol. ii, p. 522; and in the Table of MSS., above.

SERIES of seven short unnamed pieces for Lute, apparently in the hand of the Rev. Robert Creyghton, D.D., who has signed four with his initials, and added the date 1727 on the first and the last pages.

Add. 31698, *passim.*

Paper; A.D. 1813, *etc.* Oblong folio. Belonged at one time to — Barry, Harp-maker, King St., Soho. See also Theorbo, below (A. 20); and, in part v, Biographies (v), and Lute and Theorbo Instructions (vii, 34, 58).

SOLOS for Lute, apparently copied from works by Rudolph Straube.

1, 2. Two pieces without titles. ff. 3b, 4.
3. "Windsor Forest." f. 4b.
4. Minuet. *ib.*
5, 6. Two Preludes. ff. 5, 5b.
7. "Lovely Nancy"; with variations. f. 10.

8. A piece without title. f. 11.
9. Minuet. f. 12b.
10. A piece without title. Copied in May, 1813. f. 13.
11. Hornpipe. f. 13b.
12. Gigue. Copied in May, 1813. f. 14.
13. Minuet. f. 15.
14. Another. f. 16.
15. "Fantasie." f. 16b.
16. [R]ondeau. f. 18.
17. [All]egro. f. 19.
18. A piece without title. f. 20b.
19. Another in $\frac{3}{4}$ time; with variations. f. 21.
20, 21. Two others. ff. 22, 22b.
22. [Al]legretto. f. 23.
23. A piece without title, in B♭ (common time). In modern notation, with a bass for harpsichord or pianoforte, in score. f. 23b.
24. Minuet; with variations. f. 24.
25, 26. Two pieces without titles, in $\frac{3}{4}$ time. ff. 24b, 25b.
27. [Alle]gro. f. 26.
28. A piece without title. f. 27.
29. Prelude. Copied in June, 1810. f. 28b.
30. A piece with variations, without title, in $\frac{3}{4}$ time. f. 30.
31. A piece without title, in common time. f. 31.
32. [Al]legro. f. 31b.
33. Presto. f. 33b.
34. A piece, with variations, without title, in common time. f. 34.
35. Allegretto. f. 35.
36. A tempo giusto. f. 35b.
37, 38. Two pieces without titles, in $\frac{2}{4}$ and common time. f. 36b.
39. Minuet. f. 37.
40. Presto. *ib.*
41. Moderato. f. 37b.
42. [La]rgo. f. 38b.
43. "Echo" (andante). f. 39b.

b. Duets.

Eg. 2046, ff. 4–15, 52b.

Paper; A.D. 1616. Small folio. See also above, p. 66.

Collection of dances and other tunes for 2 Lutes, the part for the 2nd lute consisting, in nos. 8–14, of a mere ground bass.

1. "The pauecheo." First part wanting. "[Robert?] Johnsone." f. 4.
2. "Lauecheo gallyerde." "Johnsone." ff. 4, 4b.
3. "The flatt pauion" (*sc.* pavan). "Johnsone." ff. 4b, 5.
4. Galliard belonging to the preceding number. f. 5b.
5. "Drewrie's accordes." ff. 6, 6b.
6. "De la trumba." This and nos. 7–9 are anonymous. ff. 6b, 7b.
7. "La (*sic*) rosignoll." ff. 8, 8b.
8. A piece without name. ff. 8b, 9.
9. "The Quadro pauing" (*sc.* pavan). ff. 9b, 10.
10. Spanish pavan. "Alfonces [? Ferrabosco]." ff. 10b, 11.
11. "The pauinge of Allason's" (? by Richard Allison). ff. 11b, 12.
12. "The Quadro galyerd." Anonymous. ff. 12b, 13 (see also f. 8).
13. A piece without name. "Johnson." ff. 13b, 14.
14. Another. Anonymous. ff. 14b, 15.
15. "The battelle." Anonymous. ff. 52b–54.

Sloane 1021, f. 46.

Paper; about 1640. Small quarto. See also vol. ii, p. 472.

"Galliarda Anglica," apparently for 2 Lutes (Testudo minor and Testudo major), in parts. Anonymous.

Add. 35155, f. 157.

Paper; about 1858 (watermark). Oblong folio. See also vol. ii, p. 622.

"My Lord Chamberlain his Galliard. For two to play upon Lute, by John Dowland"; written on two staves, in compressed score.

c. Exercises.

Add. 11581, ff. 6b, 7.

Paper; about 1780. Quarto. See also vol. i, p. 71.

"Tablature of the Lute—from [Thomas] Mace [*Musick's Monument*, 1676], p. 84. Exercises for the five different strings, with a key to the notation, in the hand of Dr. Charles Burney.

15. Mandoline Music.

Add. 29801, f. 87.

Paper; about 1784–1800. Oblong folio. See also below (part iv, section iv).

"Sonatina per il Mandolino," with pianoforte accompaniment, in score, by Beethoven, from a sketch-book. *Imperfect. Autograph.*

16. Oboe Music.

Add. 30839, ff. 17b, 20b.

Paper; 17th–18th cent. Oblong octavo. See also above, p. 47.

Flute arrangements of compositions apparently written originally for Oboe. In a French hand.

17. Organ Music.*

a. Solos.

Add. 28550, ff. 43, 43b.

Vellum; 14th cent. $8\frac{3}{4} \times 6\frac{1}{2}$ in. See also vol. i, p. 425.

Two pieces, consisting of the melody in the ordinary notation on a 5-line stave, with small letters (a–g) written underneath, apparently representing the bass notes, in a sort of Organ tablature. They are each divided into four and five "punctus," or movements, with occasional instructions for playing, such as "ouert," "clos" (which appear to refer to the stops), and "return" (*sc.* repeat?).

* See also under Anthems and Services *passim*, in vol. i; and for earlier music, under Pianoforte Music, below (A. 19), *passim*.

Add. 29987, ff. 56b–64 *passim*, 88b.

Vellum; 15th–16th cent. Octavo. See also vol. ii, p. 120.

Compositions on 5-line staves, apparently written for Organ, by anonymous Italian musicians.

1. A "stanpita" or series of short pieces, most of them divided into several parts, bearing the following names:—"Ghaetta." f. 56b;—"Chominciamento." f. 57;—"Isabella." f. 57b;—"Tre fontane." f. 58;—"Belicha." ff. 59, 60b;—"Parlamento." f. 61;—"In pro. . ." f. 61b;—"Principio di virtu." f. 62;—Saltarello. f. 63;—"Trotto" and two Saltarellos. f. 63b;—"Lamento di Tristano," "La Rotta," "La Manfredina," and "La rotta della Manfredina." f. 64;—and a 4th Saltarello. f. 64b.
2. A piece without a name. f. 88b.

Add. 30513, ff. 3–115.

Paper; late Henry VIII. Oblong octavo. In the original binding, stamped with Tudor rose, portcullis and fleur de lys, and the initials H[enricus] R[ex]. Belonged at a late period successively to J. Stafford Smith, Dr. Rimbault, and Professor W. H. Cummings.

Collection of compositions apparently arranged for Organ or virginals, on two staves of from 5 to 8 lines each, or a single stave of from 11 to 13 lines. Probably in the hand of Thomas Mulliner, Master of the Choir of St. Paul's Cathedral, who appears to have been the original owner of the MS., as testified (f. 2) by John Heywood [virginal-player to Edward VI], and who is evidently the "T. M." mentioned below. The composers' names, where known, are appended below. The short biographical notes interspersed throughout the MS. are in the hand of John Stafford Smith, who lent it to Sir John Hawkins in 1774 (see f. 110).

1. "O ye happye dames." f. 3.
2, 3. Two pieces without titles. ff. 3, 3b.
4. A short piece without title. "J[ohn] S[tafford] S[mith]." *Autograph.* f. 5b.
5. "Gloria Tibi, Trinitas." "Nycholas Carleton." f. 6b.
6–9. Four pieces without title. ff. 9, 10, 10b, 11b.
10. "Natus est nobis." "Tallis." f. 12b.
11. "A fansye of master Newman's." f. 13b.
12. "Whose faythefull service." f. 14b.
13. "La bounette" (*sc.* bonnette ?). Initials which look like F. (or J.) T. are written at the end of this and nos. 14, 15. f. 15b.
14. "La doune cella" (*sc.* donnicella?). f. 16.
15. "La shy myze" (*sc.* chemise?). f. 16b.
16. "Voluntarye." "Allwood." f. 18b.
17. "Claro pascali gaudio." "Allwood." f. 19b.
18. "Felix namque." "[Richard ?] Farrant." f. 20b.
19. "Voluntarye." "Farrante." f. 25.
20. "Claro pascali gaudio" (different from no. 17). "Allwoode." f. 25b.
21. "Christe, Qui lux." "[William] Blytheman." f. 27.
22. "In nomine." "Allwoode." f. 27b.
23. "Quia fecit." "[? John] Sheppard, of the Queene's Chappell." f. 28b.
24. "Fonde youthe is a bubble." "Tallys." f. 29b.
25. "Eterne Rex Alltissime." "[John] Redford." f. 30b.
26. A piece without title. "Blitheman." f. 31.
27. "O Lux" ("on the fabourden"). This and nos. 28–30 are by Redford. f. 31b.

28. "O Lux" ("withe a meane"). f. 33b.
29. "Exultet celum laudibus" ("withe a meane"). f. 34b.
30. "Christe, Qui lux." f. 35.
31. "An excellente meane" [given in the appendix to Sir John Hawkins' History of Music]. "Blytheman." f. 35b.
32. "A poynte." "Sheppardd." f. 37.
33. "Felix namque." "Wyllyam Shelbye." f. 37b.
34. "[John] Tavernores 'In nomine.'" f. 41b.
35. "Salvator" ("withe a meane"). This and nos. 36–39 are by Redford. f. 42b.
36. "Lucem tuam." f. 43b.
37. A piece without title. f. 44b.
38. "Lucem tuam" (different from no. 36). f. 45b.
39. "Christe, Qui lux" ("with a meane"). f. 47.
40. "Miserere." "Shelbye." f. 47b.
41. A piece without title. "Allwoode." f. 48b.
42. "Remember not, O Lorde God." "Tallis" (in Day's *Mornyng and Evening Prayer*, 1565). f. 50b.
43. "I geve yow a new commanndement." Ascribed here to "Tallys," but in Day's work to Shepard. f. 51.
44. "In nomine." "[Robert] Johnson [sen.]." f. 52.
45. "Sermone blando." f. 53b.
46. "Veni, Redemptor." "Reddford." f. 54.
47. "Iste confessor" ("withe a meane"). "Redford." f. 54b.
48–51. Four settings of "Eterne rerum Conditor." "Blytheman" or "Blitheman." ff. 55b, 56, 56b, 57.
52. "Miserere" ("withe a meane"). "Redford." f. 58.
53. "Glorificamus." "Redford." f. 58b.
54–56. Three pieces entitled "Versus." "Sheppard." ff. 59b (2), 60.
57. A piece, without title. f. 60b.
58. "Tibi omnes." f. 61b.
59. "Te per orbem terrarum." "Reddfordd." f. 61b.
60. "Tu ad liberandum." f. 62b.
61. "Salvum fac." f. 63.
62. "Iste confessor" ("withe a meane"). Different from no. 47. "Reddford." f. 63b.
63. "A pointe." f. 64.
64. "Verbum supernum" ("withe a meane"). "Reddford." f. 64b.
65. "A meane." "Reddford." f. 65.
66. "A poynte." f. 65.
67. "My frindes." f. 65b.
68. "Lyke as the chayned wyghte." f. 66.
69. "Salvator" ("withe a meane"). This and nos. 70–72 are by Redford. f. 66b.
70. "Aurora lucis" ("wᵗ a meane"). f. 67.
71. "Eterne rerum Conditor." f. 67b.
72. "Jam lucis orto sydere." f. 68b.
73. "Reioyce in the Lorde allwayes." f. 69b.
74. "Te Deum." "Blytheman." f. 71b.
75. "Of wyse heades." f. 76b.
76. "O the syllye man." "[Richard?] Edwardes." f. 77b.
77. "Defyled is my name"; with second part, "Full wroungefullye." "[Robert] Johnson." f. 78b.
78. "In goinge to my naked bedde." By R. Edwards. f. 79b.
79. "The man is bleste." f. 80b.
80. "O ye tender babes." "Tallys." f. 81.
81. "Benedicam Domino." "Johnson." f. 81b.
82. "When shall my sorowfull sygheinge." By Tallis. f. 83b.
83. "Jam lucis orto sydere." "Tallys." f. 84b.
84. "In nomine." f. 85b.
85. "I smyle to see howe yow devyse." f. 86b.
86. "The wretched wandringe prince of Troye." f. 87b.
87. "When Cressyde went from Troye." f. 88.
88–93. "Gloria Tibi, Trinitas." Six settings. "Blytheman" or "Blitheman." ff. 88b, 90, 91b, 93, 94, 96.
94. "Veni, Redemptor." This and nos. 95–101 are by Tallis. f. 97.
95. "Ex more docti mistico." f. 97b.
96. A piece without title. f. 98b.
97. "Ecce, tempus." f. 99.
98. A piece without title. f. 99b.
99. "Veni, Redemptor" (different from no. 94). f. 100.

100. "A poyncte." f. 100b.
101. A piece without title. f. 101.
102. "Ecce, tempus ydoneum" (different from no. 97). f. 101b.
103. "Iste confessor." "Tallys." f. 102.
104. "Christe, Qui lux es." "Heathe." f. 102b.
105. "Christe, Redemptor omnium." f. 103b.
106. "O Lorde, turne not awaye." f. 105.
107. "Synce thou arte false to me." f. 106b.
108. "O happye Dames." Stated by J. Stafford Smith to be by the "Earl of Surry"; but probably the words only are by him. f. 107.
109. A piece without title. f. 108.
110. "When grypinge griefes." f. 108b.
111. "The bytter sweete." f. 109.
112. "Lyke as the dolefull dove." "Tallys." f. 109b.
113. "A pavyon," *sc.* pavan. "Newman." f. 110b.
114. "I lift my heart." "Tye." f. 111.
115. "As I deserve." f. 113.
116. "Per hæc nos." "Tallys." f. 113b.
117. "Tres partes in vnâ." "Munday." f. 114b.

Add. 15233, ff. 1–10.

Paper; mid. 16th cent. Oblong octavo. The MS. contains also the words of a play (vol. ii, p. 224), *etc.* The signature on f. 45b appears to be in the composer's own hand. In the original stamped leather binding, on which are inscribed the initials S.B.

ORGAN fantasias, written in score, on two staves of 7 or 8 lines, and occasionally on a double stave of 12 or 13 lines, by Master [John] Redford. The first seven leaves of the MS. are missing, and two others between ff. 8 and 9. Most of the names of the original melodies are given, viz :—

1. "Eterne Rerum." f. 1.
2. "Primo dierum." f. 1b.
3. "Ad cenam Agni providi." f. 2.
4. "Te Deum." f. 2b.
5. "Conditor [Alme siderum]." f. 7b.
6. "Tui sunt celi." f. 9.

Royal Appendix 56, *passim.*

Paper; 16th cent. Oblong octavo. See also vol. i, p. 205.

ORGAN pieces, written on double staves of 6 or 7 lines each, apparently in England. Anonymous.

1. "Felix namque." f. 1b.
2. "Non expecto." f. 6b.
3. "Beata viscera." f. 7.
4–6. Three pieces without titles. ff. 12b, 13b, 14b.
7. "Kirie," "Christe," and "Miserere"; probably from a Mass. f. 15.
8, 9. Two pieces without titles. ff. 16b, 17b.
10. "Apre[s] de vowse." Other settings of this and nos. 11, 14 and 15 occur in the same order in Royal Appendix 58. f. 18b.
11. "Dum vincella" (*sic*). f. 19.
12, 13. Two pieces without title. ff. 19b, 20.
14. "Grace & vertew." f. 20b.
15. "A solis ortus cardine." f. 21b.
16. "Fortune unkynde." f. 22.
17. "Myne cuckes co." f. 29b.
18. "[Je]su, Redemptor omnium." f. 31b.
19. "A litell god fayth." f. 32.

Add. 29996, ff. 6–69, 158–178b.

Paper; 16th cent. Small folio. See also vol. i, p. 114; vol. ii, pp. 154, 452; and below, under Organ Solos (1647, *etc.*); and Pianoforte Duets (early 17th cent.). At an early period the MS. was owned by George Moult (f. 6); large additions were made to it in 1647, *etc.*, by Thomas Tomkins, organist of Worcester (see ff. 2, 217b), and others; and in the 19th cent. it belonged to Robert Smith (bookplate—doubtless the wine-merchant of St. Paul's Church Yard mentioned on f. 222b), T. Jones (before 1826—see beginning), Joseph Warren (1847), and J. Bishop.

Compositions for Organ or virginal written on two staves of 5, 6, 7, or 8 lines. Most of them are composed on plainsongs. Nos. 1–50 appear to be in the hand of John Redford, who is probably the author of the anonymous pieces; nos. 51–69, in a hand said by Joseph Warren to resemble that of Tallis, but more probably that of Thomas Preston, the composer of most, if not all, of the pieces in this set; and nos. 72–91 in a third hand.

1–14. Settings of the "Miserere," by "Kyrton." f. 6;—"P[hilip ap] R[ice]," of S[t] Paul's, "[John] Redforde" and "E. Strowger." f. 6b;—"R[edford]." f. 7;—anonymous composers. ff. 7, 7b;—"Kyrton." f. 7b;—anonymous composers. f. 8.

15, 16. "Salvator" (two settings). Anonymous. ff. 8b, 9.

17. "Te lucis." Anonymous. f. 10.

18. "Christe Qui lux." "Redford." f. 10b.

19. "Primo dierum." "R[edford?]." f. 11b.

20. "Eterne rerum Conditor." Anonymous. f. 11b.

21. "Lucis Creator." "R[edford]." f. 12b.

22. "Conditor Alme siderum." Anonymous. f. 13.

23. "Verbum supernum prodiens." Anonymous. f. 13b.

24. "Iste confessor." Anonymous. f. 14b.

25. "Veni, Redemptor gencium." Anonymous. f. 15b.

26. "Deus, Creator omnium." "R[edford]." f. 16b.

27. "Christe Redemptor." "R[edford]." f. 17b.

28. "A solis ortus cardine." "J. R[edford]." f. 17b.

29. "Corus nove Ierusalem." Anonymous. f. 18.

30. "Eterne rerum Conditor" (different from no. 20). Anonymous. f. 18.

31, 32. "Glorificamus" (two settings). Anonymous. f. 18b.

33. "Lucem Tuam." "J. R[edford]." f. 19.

34. Another setting. "Rychard Wynslate." f. 19b.

35. "Te Deum." "Johane Redforde." f. 20b.

36. Another setting. "Avere [? Burton]." f. 22b.

37. "The viij tune in C fa ut." Anonymous. f. 25b.

38. "Deus Creator omnium." "Phelyppe Apprys [*al.* Price], off Saynt Poulles, in London." f. 28b.

39. "Gloria in excelsis." Anonymous. f. 29.

40. "Offe[r]torium. In die sancte Trinitatis." "P. R[ice]." f. 31b.

41. Part of Mass, beginning with "Sanctus." "Phelype Aprys." f. 33.

42. "Precatus est Moyses." "Johane Redforde." This and nos. 43–46 are written on two triple staves of 12 lines each. f. 34b.

43. "Justus ut palma." "Redforde." f. 36b.

44. "Exultabunt sancti." "[J.] Thorne, of York." f. 37b.

45. "Reges Tharsis." "[T.] Prestun." f. 38b.

46. "Letamini in Domino." "Robart Coxsun." f. 39b.

47. "Felix namque." "Redforde." f. 40.

48. Another setting. "Phyllype Apryce." f. 41.

49. Another. "J. Redforde." f. 42.

50. "Veritas mea." "Robart Coxsun." f. 43.
51. "Felix namque." f. 45b.
52. "Uppon 'La mi re.'" Anonymous. f. 48.
53. "Diffusa." f. 49.
54. "Benedicta." f. 51b.
55–61. "Felix namque" (seven settings). ff. 53b, 54b, 56, 57, 58b, 59b, 60.
62. "Beatus Laurencius." f. 61.
63. "Confessio." f. 61b.
64. "Resurrexit." Anonymous. f. 62b.
65. "Tu cognovisti." Anonymous. f. 63b.
66. "Resurrexit" (different from no. 64). f. 64.
67. "Hec dies...confitemini." f. 64b.
68. "Alleluia [Pascha nostrum]." f. 65.
69. "Fulgens." Anonymous. f. 66.
70. "In nomine." By R. Parsons. f. 68.
71. Another. "Bird." f. 68b.
72. "Conditor Alme syderum." This and the remaining pieces are anonymous and written "uppon the faburden of these playnesongs." f. 158.
73. "Verbum supernum prodiens." f. 158b.
74. "Vox clara." f. 159.
75. "Veni, Redemptor." f. 160.
76. "Saluator mundi, Domine." f. 161b.
77. "Christe, Redemptor omnium." f. 162.
78. "A solis ortus cardine." f. 163b.
79. "Sancte Dei presiose." f. 164b.
80. "Bina celestis [aulæ luminaria]." f. 166.
81. Another setting of the same words. f. 167.
82. "Hostes (*sic*) Herodes." f. 169.
83. "Deus, Creator omnium." f. 171.
84. "Primo dierum." f. 171b.
85. "Eterne rerum Conditor." f. 172b.
86. "Lucis Creator omnium" (*sic*). f. 173b.
87. "Ex more docti mistico." f. 174b.
88. "Christe, Qui lux." f. 176.
89. "Summi Largitor." f. 177.
90. "Audi, Benigne." f. 177b.
91. "Ecce, tempus idoneum." f. 178b.

Add. 5465, f. 2.

Vellum; late 16th cent. Small folio. See also vol. i, p. 139.

A COMPOSITION, without name, probably by an Englishman, written on two staves of 7 and 6 (or 5) lines, for Organ or virginal.

Add. 30491, ff. 23–26b.

Paper; after 1607 (?). Folio. See also vol. ii, p. 225.

CAPRICCIO on "Re, fa mi sol," for Organ, by Jean de Macque, in the hand of Luigi Rossi, his pupil.

Add. 29486.

Paper; ff. 84. A.D. 1618 (see f. 81). Oblong octavo. The MS. appears to have belonged, shortly before its acquisition in 1873, to the "Musical Society of London."

ORGAN compositions, written on two staves of 5 lines each. They are founded on the ecclesiastical modes, and are apparently all of them (except nos. 93–95) by Giovanni Gabrieli (see f. 51b), copied in a French hand (see ff. 35b, 36, *etc.*) after his death.

1–10. Preludes. ff. 2–4b.
11–18. "Dixit Dominus." ff. 4b–5b.
19–21. Three Masses, omitting the Credo. ff. 6, 10, 13b.
22. "Te Deum." f. 17.
23. Fantasia. f. 20b.
24–30. Magnificats in seven of the principal modes. After f. 29b there is a gap. ff. 22–40.
31–36. Others in six of the principal

modes, "Quatuor pedum." After f. 40b there is a gap. ff. 40b, 51.
37–48. Preludes, in twelve modes. ff. 51b–53.
49–101. Fugues in the first 6 and the 8th ecclesiastical modes, ended 27 Sept., 1618. On 73b is an unfinished piece entitled "Hor ch' il destin." ff. 54–81.
102. Fantasia in the 4th mode. "Jo. Petri Suwellink." f. 81b.
103. A short piece without a name. f. 82b.
104. Fantasia in the 2nd mode. Anonymous. f. 83b.

Add. 23623.

Paper; ff. 181. A.D. 1628. Small quarto. Said to have belonged to Queen Caroline, Consort of George II, and to have been given afterwards by Thomas James Mathias (Treasurer to Queen Charlotte) to his uncle (?) Gabriel, and by him to H. Cooke (f. 1b).

Compositions, apparently for Organ (see no. 26), by Jan Bull, *sc.* Dr. John Bull, with the possible exceptions of nos. 2, 9–12, 47, and 50–52. Transcribed on two staves of 6 lines shortly before and after his death, 18 January–16 November, 1628, *etc.*, and probably composed while he was organist of Antwerp Cathedral (1617–1628). Many of them are founded on plainsong melodies. There are gaps of fifteen leaves at the beginning and at least thirty-seven at the end (see index).

1. Fantasia, on "Re, re, re, sol, vt, mi, fa, sol." f. 2.
2. "Toccata di Roma (Sexti toni), di Hieronimo Ferabosco." Probably altered by Bull. f. 9b.
3. "Bonni well, Robin"; transcribed 18 Jan., 1627 (*sc.* 1628). f. 13b.
4. "Rose a solis." f. 17b.
5. Prelude, in the 8th mode. f. 19b.
6. Another, in "Solfaut." f. 21b.
7. "Les Buffons." f. 22b.
8. "Den Lustelijcken mey," 1622. f. 28.
9, 10. The 2nd and 3rd verses of the "Alma Redemptoris" (6th mode); with figured bass. *Imperfect* at the end. Nos. 9–12 may possibly be *autograph*, in which case they must be among Bull's last compositions, after 18 Jan., 1628. ff. 33, 34.
11. Courante "La Reine" (explained in a later hand to be "Elizabeth ov Bohemia," who became queen 4 Nov., 1619). f. 35.
12. "Canarie." f. 36.
13, 14. Two Fantasias, on "Vestiua i colli" [by Palestrina]. ff. 37, 40.
15. Another Fantasia. This and nos. 16–18 are described in the index as "De Chappel," or "Vor Cappelle." f. 42b.
16. "Pauana sinfoniæ," 1622. f. 45b.
17. Galliard. f. 48.
18. "Het Juweel," 1621. f. 49b.
19. Fantasia, on fugue by "Jan Pieters-s[oon Sweelinck ?]," 1621. f. 52.
20, 21. "Pauana Synfoniæ" (different from no. 16); in two parts. Immediately followed by a Galliard. ff. 54b, 57.
22. Fantasia on the fugue by "La Guamina." f. 58b.
23, 24. "Een Kindeken is vns geboren." Two settings, 4, 5 April, 1628. ff. 61, 63.
25. "Laet vns met Herten reyne"; with Prelude. f. 65.
26. "Het nieu Bergomasco," 17 April, 1628. f. 68.
27. "Juweell." This and nos. 28–40 are Courantes. f. 70b.
28. "Battaille." f. 75b.
29. "Alarme." f. 77b.
30. "Joyeuse." f. 79.
31. "Brigante." f. 81.
32. "The Princes." f. 82b.
33. "'Adieu' off 'The Vaerwel,'" 5 May, 1628. f. 83b.
34. A Round. f. 84b.
35. "Kingston," 13 May, 1628. f. 85b.
36–40. Five in "Alamire," 17 May, 1628. ff. 88, 89, 90, 91, 92.

41. "Boeren Dans" (*sc.* Country-dance), 13 July, 1628. f. 93.
42. Pavan in the 2nd mode, 15 July, 1628. f. 96.
43. Prelude and Fantasia in the 8th mode on "Sol, ut,—Mi, fa, sol, la." 18 July, 1628. f. 100.
44. Prelude and Fantasia on "Re, re, re, sol, ut, mi, fa, sol." 19 August, 1628. f. 104.
45. Fantasia in the 6th mode (à 4). f. 113.
46. A similar one on "A Leona" (*sc.* "A leone"), 7 Sept., 1628. f. 122b.
47. Ricercare in the 6th mode (à 4). f. 126b.
48. Prelude and Fantasia in the 5th mode, 10 Sept., 1628. f. 128b.
49. Fantasia on "Ut, re, mi, fa, sol, la" (à 5), 11 Oct., 1628. f. 133b.
50, 51. Two Ricercares in the 1st mode. ff. 144, 145b.
52. Another, in the 5th mode (à 4). f. 149b.
53–56. "Vexilla Regis prodeunt." Four settings, the first in 3 parts, the others in 4. ff. 152b, 154b, 156b, 159.
57, 58. "Jam Lucis orto sidere." Two settings (à 3 and 4). ff. 161, 163.
59. "Te Lucis ante Terminum." This and nos. 60–70 are written in 4 parts. f. 165.
60. "Alleluia." f. 166b.
61. "Veni, Redemptor gentium." f. 167.
62. "Saluator mundi, Deus." f. 169.
63, 64. "Telluris Ingens Conditor," 16 Nov., 1628. Two settings. ff. 170b, 172.
65, 66. Two more settings (canons ... in super-diatessaron, two in one). ff. 173, 174b.
67. Another (in sub-diatessaron). f. 175b.
68. Another (in super-diapason). f. 177.
69. Another (in sub-diapason). f. 178b.
70. Alleluia (canon . . . in diapente). *Imperfect* at the end. f. 179b.

Add. 34898, ff. 1–16, 23b–31.

Paper; about 1628 (f. 33). Small folio. See also vol. i, p. 216.

Music in Organ tablature; formerly bound up with J. U. Steigleder's "Tabulatur Buch," Strasburg, 1627. Most of the sacred pieces are probably his compositions.

1. "Hymnus in Natiuitate Domini." f. 1b.
2. "Ave, Maria." f. 2b.
3. "Kyrie Paschali[s]"; followed by "Christe." f. 3b.
4. Another setting of the same words. f. 4b.
5. "Kyrie," "Sanctus Paschalij" (*sic*), and "Agnus Dei." f. 5b.
6. "Hymnus Paschali[s]." Three verses. f. 6b.
7. "Kyrie B. M. Virginis," and "Christe." f. 8b.
8. "O Lux, Beata Trinitas." f. 9b.
9. Ricercare. f. 9b.
10. "Canzon." f. 10b.
11. "Exultet Cælum." f. 11.
12. "Kyrie," and "Christe" (in summis festis). f. 12b.
13. "Canzon." f. 13b.
14. "Veni, Creator." f. 14b.
15. "Vrbs beata Hierusalem." f. 15.
16. Ricercare (à 4). "Joann Benn." f. 23b.
17. Another. f. 24b.
18. Another. "Joann Be[nn]." f. 26b.
19. Another. f. 27b.
20. Ricercare (in the 6th mode). "Joann Benn." f. 29.
21, 22. Two more. ff. 30, 30b.

Add. 36661, ff. 40–67b *passim*.

Paper; A.D. 1629–1630. Small folio. Bookplate of Charles Kensington Salaman. See also below (p. 88; and D. 1. n).

COMPOSITIONS, apparently for Organ or virginal, written on two staves of 6 lines. Nos. 3, 17 and 19 are in the Fitzwilliam Virginal-book. The composers' names, where known, are appended below.

1. "The Italian Ground." This and nos. 2–7 are by "Orlando Gibbons." f. 40.
2. "The King's Juell." f. 40b.
3. "Wander y^e^ woods" (*sc.* "The woods so wild"). f. 41b.
4. Short Prelude (à 4). f. 44.
5. A voluntary (à 4). [Evidently by Gibbons, though his name is not attached to it.] f. 44b.
6. A voluntary (2 parts on a plainsong). f. 45b.
7. Galliard. f. 46b.
8, 9. Two pieces without titles. "Docter Bull." ff. 48b, 50b.
10. "An easy one for a New Beginer." f. 51b.
11. An Introduction. f. 51b.
12. A piece without title. f. 52.
13, 14. "The first maske," and "The second maske." f. 52b.
15. "A toy." f. 53.
16. "The solitary widdow." f. 53b.
17. The Prince's Allemande. "[Robert] Johnsonn." f. 54.
18. "Mr. [Robert] Johnsonn's Almayne, 1629" (?). Different from the preceding. f. 54b.
19. "The Kinge's Morick" (*sc.* Morisco). f. 55.
20. "M^r^ [Robert ?] Johnson's flatt Pauin." f. 56.
21. "The Mallincholi's Loss." f. 56b.
22. A piece without title. "Hugh Facy." f. 56b.
23. Galliard. "Hugh Facy." f. 58.
24. A piece without title. "Hugh Facy." f. 58b.
25. A Fancy. "[Edward] Beuin." f. 59.
26. A piece without title. f. 59b.
27. A French air. This and nos. 28–30 are by "Orlando Gibbons." f. 60.
28. "A Maske." f. 60b.
29. Courante (French). f. 61.
30. A piece without title. f. 61b.
31. Pavan. f. 62.
32. "Mall Sims." The title at the end appears to be in the hand of Thomas Tunstall, 1630. Very like the setting by Giles Farnaby in the Fitzwilliam Book. f. 62b.
33. A piece without title. f. 63b.
34. "Cromotica" (*sc.* Cromatica). "Emanuell Soncino." f. 65.

Reversing the MS. The remaining numbers appear to be all of them psalm-tunes, with the melodies in the treble.

35, 36. "O God, That art my [righteousness?]," and a piece without title. f. 67b.
37. "Martir's tune." f. 67b.
38–40. Two settings of "Yee children which doe serue y^e^ Lord," and a piece without title (dated 1630 in a different hand). f. 67.
41. Another without title. f. 66b.
42–45. "Blessed [are the undefiled]" (Psalm cxix), and three other tunes without titles. f. 66.

Add. 29290.

Paper; ff. 112. After 1644. Folio.

FANCIES, *etc.*, by John Jenkins, William Lawes, and Richard Mico. Organ parts. See below (B. 2–5; D. 2. s; D. 3. i).

Add. 29996, ff. 69b–218b *passim.*

Paper; A.D. 1647, *etc.* Small folio. See also above, p. 80.

COMPOSITIONS, in score, written originally for strings or voices, but probably intended here (see f. 110b) to be played on the Organ or virginal. Unless the contrary is stated, they are on four staves of 5 lines each, and apparently in the hand of Thomas Tomkins, who is responsible for the critical notes throughout.

1. A 3-part piece, in compressed score, on two staves of 6 and 7 lines. "Bird." In a different hand. f. 69b.
2–21. "Fancyes (or Fantasies) to the vyols" (à 4). "Alfonso [Ferrabosco, jun.]." ff. 72b–110b.
22. "Is loue a boy?" This and nos. 23–30 are from *Songs of sundrie natures*, by W. Byrd, 1589. f. 110b.
23. "Boy, pitty me." f. 111b.
24. "Wounded I am." f. 113.
25. "Yet of us twayne." f. 114.
26. "From Citheron" (title in pencil). f. 115b.
27. "There carelesse thoughts" (title in pencil). f. 116b.
28. "If love be just." f. 117b.
29. "Reioyce, reioyce." f. 119b.
30. "Cast of[f] all doubtfull care." f. 120b.
31. "Aprill is in my mistris' Face." This and nos. 32–49 are nineteen out of the twenty *Madrigalls to foure Voyces*, published by T. Morley in 1594. A few of them are in compressed score, on two staves of 5, 6, or 7 lines. f. 122.
32. "Since my Teares." f. 122b.
33. "Clorinda false." f. 123.
34. "Why sit I heere complayning." f. 123b.
35. "Help! I fall." f. 124b.
36. "Lady [why grieve you]." f. 124b.
37. "In every place." f. 125b.
38. "Now is the gentle season." f. 126b.
39. "The Feilds abroade." f. 126b.
40. "Dye now, my hart." f. 128.
41. "Say, gentle nimphs." f. 128b.
42. "Come, Lovers, followe." f. 130.
43. "No, no [shee doth but flout mee]." f. 131.
44. "I will no more." f. 132.
45. "Beside a Fowntayne." f. 132b.
46. "Sport wee, my lovely treasure" (title in pencil). f. 133b.
47. "O sweet, alas" (title in pencil). f. 134b.
48. "Hark, Jolly sheppards." f. 135b.
49. "Ho, whoe comes heere." f. 136b.
50. Unnamed ["You pretie flowers"]. In a different hand. This and nos. 51–64 are fifteen out of the seventeen numbers in *The First set of English Madrigals to Foure Voices* by "[John] Farmer," 1599. f. 138.
51. "Nowe each Creature joyes the other." f. 138b.
52. "You'le never leave." f. 138b.
53. "Lady, my flame." f. 139b.
54. "Sweet lorde, your Flame." f. 140b.
55. "Soone as the hungry lyon." f. 141.
56. "O staye, sweet love"; with second part ["I thought my love"]. ff. 141b, 142.
57. "Compare me to the Child" (*sc.* Fly). f. 143.
58. "Who would have thought." f. 143b.
59. "Sweete Freind, adue." f. 143b.
60. "The flattering words." f. 145.
61. "Cease now thy mourning." f. 145b.
62. "A litle prety Boy." f. 145b.
63. "Fayre Phillis." f. 146b.
64. "Take tyme." f. 146b.
65. "O let me live." This and nos. 66–69 are from *Songs of* 3, 4, 5, 6 *parts*, by "Tho[mas] Tomkins," 1622. In four parts. The titles of nos. 65–67 are not given in the MS. f. 147b.
66. "O let me dye." f. 149.
67. "O yes, has any found." f. 149b.
68. "Weep no more, thow foolish (*sic*) Boy." f. 150b.
69. "Yet agayne." f. 151b.
70. "A short verse." "Tho. Tomkins." This and nos. 71–102 are in compressed score, written on two staves, of 6 lines each. f. 179b.

71. "3 himns of Mr. Byrd's," *sc.* three verses of "O Lux" from the *Cantiones* published by Byrd and Tallis in 1575. f. 180b.
72–91. "Forty wayes of 2 parts in one on the 'Miserere.'" "Tho. Woodson." Only twenty are given (see note at end). ff. 184b–189.
92. A fantasia on "Ut re my fa sol la." "Alfonso [Ferrabosco, jun.]." *Imperfect.* f. 189b.
93. "Pretty wayes [on a plainsong]; for young beginners to looke on." By T. Tomkins (?). ff. 192b, 195b.
94. A Ground (?). "Arthur Phillips" [according to index on f. 1b, by T. Tomkins]. f. 193b.
95, 96. A verse of 4 parts, and another "upon the sharpe." "Nicholas Carleton." These and nos. 97–100 appear to be in the same hand as no. 1. ff. 200b, 202b.
97. Variations upon "Jone, come kiss me nowe." "John Tomkins." f. 206b.
98–100. Three fancies of 6 parts originally written for the viols. "Bird." ff. 210, 211, 213b.
101. Pavan. "[Orlando] Gibbons." f. 216b.
102. Pavan (called Lord Canterbury's in the index). "Tho. Tomkins," 1647. *Autograph. Imperfect* at the end. f. 217b.

Add. 31500.

Paper; ff. 108. A.D. 1679. Oblong octavo.

COLLECTION of anonymous pieces, with a figured bass for Organ or Harpsichord. On the cover are the initials G. P. D., and the date 1679. It is apparently in an Italian hand. Possibly the composer is Giovanni Paolo di Domenico, a song by whom, transcribed in 1706, is in Add. 14226.

1, 2. Two Sonatas, in D minor. ff. 1, 3b.
3. Another, in D. f. 7b.
4. Capriccio in A minor. f. 11b.
5. Capriccio. This and nos. 6–9 are in some of the Ecclesiastical modes. f. 14b.
6. Chaconne, with variations. f. 17b.
7. Suite (Prelude, Allemande, Gigue, Courante with one variation, and Saraband with one variation. f. 25.
8. Another suite (Sonatina, Allemande, Courante, Gigue, Saraband, and Finale. f. 31b.
9, 10. Two Chaconnes in B♭. ff. 37b, 41.
11. In D minor (three movements unnamed, though the direction "adagio" is given several times). This and nos. 12–16 are Sonatas. f. 44b.
12. In G ("Das Jäger Horn"). It is in four movements. f. 50.
13. In G minor (Adagio, and two other movements, in common and $\frac{6}{4}$ time). f. 54b.
14. Another in the same key. *Imperfect* at the end. f. 59b.
15. In A minor (six movements). f. 63b.
16. In A (five movements). f. 69.
17. Suite (Sonatina, Allemande, Courante with variation, Saraband with variation, and Gigue). In one of the Ecclesiastical modes. f. 74b.
18. "Partite (*sc.* variations) sopra un basso," in C minor. f. 82b.
19. Gigue and Aria, without a bass; possibly for the right hand only. Apparently in one of the Ecclesiastical modes. f. 90b.
20. Prelude, apparently in A. f. 91b.
21. In A (five movements, including Fugue). This and nos. 22–23 are Sonatas. f. 93b.
22. In A minor (three movements, including Aria with variations, and Gigue). f. 100b.
23. In B♭ (five movements: Grave, Presto, Adagio, movement in $\frac{3}{8}$ time, Grave). f. 104b.

Add. 31446, *passim.*

Paper; about 1698? (see below). Oblong folio. See also vol. i, p. 401.

COMPOSITIONS for Organ, supposed to be in the hand of George Holmes, a pupil of Dr. Blow, and to have been written by the former in 1698 at the Bishop of Durham's palace (see inside of cover at beginning). Nos. 1, 7–9, 17, 18 may be composed by Holmes.

1. A short piece. f. 1.
2, 3. Two pieces [called Toccatas in Add. 24313, below, and attributed to Michelangelo Rossi]. ff. 1b, 3b.
4, 5. Toccata and another piece. "Henry Purcell." [No. 4 is attributed to M. A. Rossi in Add. 24313.] ff. 5b, 9b.
6. Voluntary for the Double Organ. "Dr. Blow." f. 11.
7–9. Three pieces without titles. ff. 12b, 14, 16.
10–16. Seven others. "Dr. Blow." ff. 17b–24.
17. A long piece without title. f. 24b.
18–27. Ten shorter pieces. ff. 30b–42b.

Add. 24313.

Paper; ff. 20. 17th cent. Small folio.

TOCCATAS for Organ or Harpsichord, by Michele Angelo Rossi; written on two staves of six lines.

1. "Toccata Prima," in C. *Imperfect* at the end. For copies of this and no. 2, see Add. 31446, ff. 1b, 3b, above. f. 2.
2. In G. f. 3b.
3. In D minor. f. 6b.
4. In G minor. f. 10b.
5. In C. f. 13b.
6. In A. [Attributed in the above-mentioned MS. to Henry Purcell.] f. 16b.

Add. 31422, f. 2b.

Paper; 17th–18th cent. Oblong quarto. See also below (D. 1. k).

A FIGURED bass, apparently for Organ, by Lotti. Probably the accompaniment to some responses.

Add. 31468.

Paper; ff. 48. 17th–18th cent. Oblong octavo.

ORGAN pieces, mostly anonymous, transcribed by William Davis on a double stave of 6 lines.

1. Allemande. "Dr. Blow." f. 1.
2, 3. Allemande and Courante in G. ff. 1b, 2.
4. Piece without name in B♭ (common time). f. 2b.
5. Allemande in G minor. f. 3b.
6. Piece without name in G minor ($\frac{3}{4}$ time). f. 4b.
7. Chaconne. f. 5b.
8. Piece in A minor (common time). f. 7b.
9–16. "Eight Vers[ets]." "Dr. Blow." ff. 8b, 9b, 10b, 11b, 12b, 14b, 16, 16b.
17. Another in A minor. f. 17b.
18. Piece in C minor ($\frac{3}{4}$ time). f. 19.
19. Saraband. "Dr. Blow." f. 19b.
20. "A Vers" in D minor. f. 20.
21. "Almond," *sc.* Allemande. "Dr. Blow." f. 20b.
22. Voluntary "for y^e^ Duble Organ." "Chr. Gibbons." f. 21b.
23. Another. "Henry Percell." f. 24b.

24. "Vers for the Double Organ." "Dr. John Blow." f. 27b.
25. Voluntary "for y^e^ Single Organ." "Dr. John Blow." f. 30.
26. Another. f. 31.
27. Another "Duble Voluntary." f. 32b.
28. "Vers" for "Single Organ." "Dr. Blow." f. 34b.
29. Voluntary for Cornet stop. By Dr. Blow. f. 35b.
30. Voluntary for two diapasons and flute stop. By Dr. Blow. f. 38b.
31, 32. Allemande and Saraband, in C minor. ff. 40b, 41.
33. Voluntary in D minor. "Dr. Gibbons." f. 41b.

Reversing the volume.

34–36. Allemande, Piece in common time, and Saraband; in C. ff. 48b, 48, 47.
37–40. Allemande, Piece in $\frac{3}{4}$ time, Saraband, and a Piece in common time. "Will Davis." ff. 46, 45, 44b, 44.
41. Allemande in A. "Will Croft." f. 43b.

Add. 34003, *passim.*

Paper; 17th–18th cent. Folio. See also below (D. 1. k; D. 2. w).

Fantasias, *etc.*, for Organ, by Girolamo Frescobaldi, written on from two to five staves of 5 lines, in score. Many of them are fugal in character.

1–8. Eight compositions in 2 parts, the first entitled "Canzona Prima." ff. 3b–11.
9–22. Fourteen in 3 parts, without titles. ff. 12–35b.
23–28. Six in 4 parts, without titles. ff. 38–46.
29–36. Eight in 5 parts. The 5th part appears to be added as an accompaniment to the others, either on the pedal or another instrument. ff. 47–65.

Add. 36661, ff. 2–39.

Paper; 17th–18th cent. Small folio. See also above, p. 84.

Compositions for Organ written on two staves of 6 and 7 lines. Nos. 1–8 are by Bernardo Pasquini; the others by "Freses Baldi," *sc.* Frescobaldi.

1. Prelude. f. 2b.
2–8. Toccatas. ff. 6, 8, 10b, 12b, 15b, 19b, 23.
9. "Canzona." f. 26.
10, 11. Toccatas. ff. 28b, 31b.
12. "Canzona." f. 34.
13. Toccata. The last three pages of this number appear to be in a later hand, but copied in imitation of the preceding. f. 37.

Add. 17852, ff. 4–10b, 94.

Paper; early 18th cent. Folio. See also vol. i, p. 63.

Solos for Organ written on two staves, possibly by Thomas Brignell, who owned the MS. in 1712. They are mostly without titles.

1. In A minor. f. 4.
2. In D minor. f. 6.
3. In A minor. f. 7.
4, 5. In C, the second ending with a fugue. ff. 8, 9.
6. "Trumpett or Cornett" tune. *Imperfect* at the end. f. 10b.
7. A piece in D; in a different hand. f. 94.

Add. 30932, f. 170b.

Paper; early 18th cent. Folio. See also vol. i, p. 42.

ORGAN Solo (short), in score; written at the end of the Organ-part to an anthem by James Hawkins, of Ely, but not in the same hand.

Add. 34695.

Paper; ff. 75. Early 18th cent. Oblong folio. Belonged in 1878 to Dr. W. J. Westbrook.

COMPOSITIONS for Organ, written on staves of 6 lines, some by Englishmen, or foreigners resident in England, of the 17th century, but many of them anonymous. In most cases the stops to be used are indicated.

1. Piece without title [Fugue]. "Dr. Blow." f. 1b.
2. Another. Anonymous. f. 2b.
3. Prelude. "Dr. Blow." f. 3b.
4. Piece without title [Fugue]. "Dr. John Blow." f. 4b.
5. Piece without title. *Imperfect* at the end. The leaves containing this and no. 6 were formerly pasted together as being cancelled. They, as well as nos. 7–10, appear to be Fugues. f. 5b.
6. By "Dr. [Orlando?] G[ibbons?]." f. 6 (reversed).
7. Anonymous. f. 7.
8. By "Dr. Blow." f. 7b.
9. Anonymous. f. 8b.
10. By "A. B[atten]." f. 9b.
11. "A Double Vers." "Dr. Blow." f. 10b.
12. Piece without title in G (common time). "Henry Purcell." f. 13b.

13–15. Three Preludes. "Henry Purcell." ff. 14b, 15b, 16b.

16. "Segnior Nichola's (*sc.* Nicola Matteis') Trumpett" tune. f. 17b.
17. "Voluntary." Anonymous. f. 19b.
18. Prelude, "in Are." "Dr. Blow." f. 20b.
19. Prelude, in G. "Dr. Blow." f. 22b.
20. "Dr. Blow's 2d Ground in G♯." f. 23b.
21. "Verse for the Double Organn." "Dr. Gibbons." f. 25b.
22. Piece without title, in A (common time). "Henry Purcell." f. 27b.
23. Piece without title [Fugue]. "Dr. Blow." f. 29.
24. Piece without title, in F (common time). Anonymous. f. 29b.
25. Another [Fugue]. "Dr. Blow." f. 35b.
26. Fugue. "Philip Hart." This and no. 27 were published about 1720. f. 37b.
27. Another. "Philip Hart" (added in later hand). f. 39b.
28. Toccata. "Hen. Purcell." f. 41b.

29, 30. Two pieces in D. These and nos. 31–41 are without title and anonymous, and (except no. 38) in common time. ff. 45b, 46b.

31. In G. f. 47b.
32. In D minor. f. 48b.
33. In A. f. 50b.
34. In D. f. 52b.

35, 36. Two in C. ff. 53b, 54b.

37. In D minor. f. 55b.
38. In C ($\frac{6}{4}$ time). f. 56b.

39–41. Three in A minor. ff. 57b, 58b, 59b.

42. Piece without title [Fugue]. "Phil. Hart." f. 60b.
43. Piece without title, in G (common time). "Dr. Blow." f. 61b.
44. A long piece in A minor (*alla breve* time). *Imperfect* at the end. f. 62.

Reversing the MS.

45. "A Solo" (Sonata?), consisting of Adagio, Allegro, *etc.* "[Gottfried?] Finger." f. 75.
46. "A Point of War" (?). Anonymous. f. 71.
47. Prelude, in G minor. "Courtiville." f. 70.
48. Allemande. This and no. 49 are in the same hand as no. 47, and probably they form a suite. f. 69.
49. Courante. f. 68.

Add. 31403, ff. 3–69b *passim*.

Paper; about 1700. Folio. Book-plates of John Lodge-Ellerton and Julian Marshall. See also vol. i, pp. 93, 245, 404.

Pieces for Organ, written in score, on two staves of 6 lines, with the fingering and pedalling marked. On ff. 1–3b are short accounts of Blow, Tallis, Byrd, Bevin, Blitheman, Bull, and Orlando Gibbons.

1, 2. Preludes. "Dr. Bull." f. 3.
3, 4. Two others. "Edward Bevin." ff. 3b, 4.
5. Another. "Dr. Bull." f. 4.
6. Another. "Orlando Gibbons." f. 4b.
7. "Graces in play," followed by the same "exprest in notes." "Edward Bevin." f. 5.
8. Prelude. "Emanuell Soncino," 1633. f. 5b.
9. Duo. "Dr. Bull." f. 6b.
10. "Inomini," *sc.* "In nomine." "Blithman." f. 8b.
11. "Salvator mundi." "Dr. Bull." f. 9b.
12. Voluntary. "Orlando Gibbons." f. 10b.
13. Canon. "Dr. Bull." f. 11.
14. Voluntary. "Orlando Gibbons." f. 11b.
15. Canon on a "Miserere." "Edward Bevin." f. 12.
16. Voluntary. "Orlando Gibbons." f. 12b.
17. "A Toutch." "Bird." f. 13.
18. "Fantazie." This and nos. 19 and 20 are by "Orlando Gibbons." f. 13b.
19. Short Voluntary. f. 14.
20. "Fantazie." f. 14b.
21. A composition divided into seven parts marked Primo, Secondo, *etc.*, respectively; being apparently seven variations. Anonymous. f. 15b.
22. Canon. "Edward Bevin." f. 18b.
23. Canon. "Dr. Bull." f. 19.
24. Double Canon. "Elway Bevin." f. 21.
25. "The wood soe wilde." "Orlando Gibbons." f. 21b.
26. Duo. "Edward Bevin." f. 23.
27. "The wood so wylde." "William Byrd." f. 23b.
28. "The Carter's whissell." "Byrd." f. 25b.
29. Duo. "Edward Bevin." f. 27.
30. "Felix namque"—"Mr. Tallis his offe[r]tory." f. 27b.
31. A Ground. Anonymous. f. 31b.
32. Sonata (? arranged for Organ). "Archangelo Corelli." f. 33b.
33. Verse for the Organ, in A minor. This and nos. 34–39 are anonymous. f. 34b.
34. Voluntary in A minor. f. 34b.
35. Suite (Prelude, Allemande, Courante, and Saraband), in G minor. f. 35.
36. Piece for the Trumpet Stop, in G. f. 36b.
37. Prelude, in E minor. f. 37b.
38. Prelude, in G minor. f. 38.
39. Overture, in G minor. f. 38b.
40. Ground "in Elami" (*sc.* E minor). "Blow." f. 46.
41. Ground, said to be "The Hays" by Dr. Blow. f. 49b.
42. Piece in G. This and nos. 43–45 are anonymous. f. 50b.
43. Suite (Prelude, Allemande, Courante, [Saraband]), in D minor. f. 51.
44, 45. Ground and "Jigg" (*sc.* Gigue), in D minor. ff. 52b, 53.
46. Prelude, Courante, and Saraband, in A minor. f. 53b.
47. Gigue, in A minor; probably, forming with no. 46, a suite. "Dr. Blow." f. 54b.
48. Allemande, Gavotte, and "Gigue." "[Francis] Forcer." f. 54b.
49. Prelude (?), Courante, Gavotte, and Gigue (?). "Fran. Forcer." f. 55b.
50. Prelude, Courante, and Gavotte. "Blowe." f. 56b.
51. Prelude (?), in G. "Lock." f. 57b.
52, 53. Allemandes, in A and D. Anonymous. ff. 57b, 58b.
54. Prelude, in A minor. Anonymous. f. 59b.
55. "Morclake (*sc.* Mortlake) Ground." "Blow." f. 61b.
56. Prelude (?), in D minor. Anonymous. f. 62b.

57. Another in C. Anonymous. f. 63.
58–64. Seven Verses for the Organ. Anonymous. ff. 64b–67.
65. Voluntary. Anonymous. f. 67b.
66, 67. Two Verses for the Organ. ff. 68b, 69.

Add. 31221.

Paper; ff. 90. Before 1702? (see f. 37). Oblong octavo.

ORGAN solos by Johann Pachelbel, written on two staves of 5 lines each. They consist of movements founded on the "Magnificat" in the various Ecclesiastical tones, and comprise Fugues (ff. 8b, 64b, 84b, *etc.*), a "Bicinium" (f. 18b), and Toccatas (ff. 19b, 20b, 22b, *etc.*). The Toccata on f. 77b is by W. H. P. A second hand—probably that of the composer—appears at f. 73, and continues, with slight intermission, to the end of the MS. The dates on ff. 25 and 37 appear to be those of performance rather than of composition.

Add. 31501, vol. ii (ff. 23–55b), and vol. iii.

Paper; about 1704. Small oblong octavo. See also below (A. 19).

COMPOSITIONS (short) for Organ.

Vol. ii. 1. A figured bass, at the beginning of which is the note, "Erant in Choro Monaci Viginti et nesciebant intonare ♮ Tonum Quarti." *Imperfect* at the end. In the hand, and probably the composition, of Bernardo Pasquini. f. 23.
2–103. "102 Versetti in Basso continuo per rispondere al Coro"—Di Ber-[nar]do Rico[rda]ti-Pasq[ui]ni [the nephew of the preceding]. *Autograph.* Arranged—according to keys—in sets of from four to nine pieces. ff. 24–36b.
104. "Fuga in Basso continuo"; in the same hand. f. 37.
105–170. "Versetti 66"; including fugal movements. In a different hand (same as vol. iii), probably by the same composer. ff. 38b–50b.
171–206. Thirty-six more similar compositions. In a fourth hand. ff. 51–55b.
Vol. iii (ff. 42). 1–106. Figured basses, arranged, for the most part, in sets of from two to twelve pieces. ff. 2–31.
107–116. Ten pieces without titles, in various keys. These and the remaining numbers are, except where the contrary is stated, in ordinary score. ff. 32–36.
117. Aria, in E minor. f. 36.
118. Aria, in D minor. f. 36b.
119. "Accadenze." f. 37.
120–127. Eight pieces without titles, in various keys. ff. 37b–39.
128–132. Figured basses, at the beginning of the first of which is written "Arpeggi." In various keys. ff. 39b–41.
133. "Accadenza." f. 41b.
134, 135. Two Arias, in C. f. 42.
136. A piece without title, in G ($\frac{3}{8}$ time). f. 42b.

Harl. 7340, f. 193b.

Paper; A.D. 1717. Quarto. See also vol. i, p. 53.

"A PRELUDE upon y^e^ Organ, as was then usuall before y^e^ Anthem, by Mr. Edward Gibbons, Custos of y^e^ College of Preist-vicars in Exeter, 1611"; followed by an Anthem "How hath y^e^ City sate solitary," by the same composer.

Add. 37074, ff. 20, 22b.

Paper; about 1727. Oblong octavo. See also vol. ii, p. 522; and in the Table of MSS., above.

Two short compositions in D, the first (f. 20) in common time, and the second (f. 22b) in $\frac{3}{4}$ time; for Organ, by R[obert] C[reyghton]. *Autograph* (?).

Add. 32161, ff. 32–46b, 72–87.

Paper; after 1730, *etc.* Oblong folio. Belonged at one time to T. Bingley. See also below (A. 19).

Collection of so-called "Sonatas," *etc.*, for Organ or Harpsichord. Anonymous, unless the contrary is stated.

Of the first set, nos. 1–17, those marked with an asterisk were probably taken from *Voluntarys* [*or*] *Fugues . . . for the Organ or Harpsichord . . . Printed for J. Walsh* [about 1730 ?]. The bass of the second set, nos. 18–22, is written on a stave of 8 lines.

1.* Adagio in E minor. "[Per l'] Elevazione." This and nos. 2-9 are anonymous and in common time. f. 32.
2. Movement in C. f. 32b.
3. Another, in G. f. 33.
4. Another, in D minor. f. 33b.
5. Movement without title in E minor. f. 34b.
6. Another, in A. f. 36b.
7. Sketch of a movement in C. f. 37b.
8. Movement in D minor. f. 38b.
9. Another, in B minor. f. 40.
10. Movement in $\frac{12}{8}$ time. Anonymous. f. 41b.
11.* Capriccio. "[Marcantonio] Ziani." f. 42.
12.* Movement in D minor. By G. P. Colonna. f. 43.
13.* Another, in G. "Colon[n]a." f. 44.
14.* Another, in A. "[Bartolomeo] Monari." f. 45.
15.* Another, in the same key. "Monari." f. 45b.
16.* Another, in G minor. "[Per l'] Elevazione." By Monari. f. 46.
17.* Another, in D. Anonymous. f. 46.
18. Cadenza, followed by movement in $\frac{3}{4}$ time; in G. f. 72.
19. Prelude, followed by movement in $\frac{12}{8}$ time; in F. f. 75.
20. "Primo tuono." f. 78.
21. "Per L'Offertorio," in D minor. f. 79b.
22. "Per L'Eleuatione," in the same key. f. 82.
23. Lesson in G. "Phil. Hart." f. 84b.

Add. 31577, ff. 37b–41b.

Paper; after 1734. Oblong folio. See also below (A. 19).

Arrangement—apparently for Organ—of no. 2 of Handel's *Concerti Grossi*, op. 3 [published in 1734].

Add. 37538, f. 12.

Paper; about 1740. Octavo.

Præambulum, or prelude, in the 1st mode, followed by five short fugues and a finale, for organ. They evidently belong to the eighty-four fughettas which formed the 2nd part of Franz Ziegler's *Interludia*,

a printed copy of which (Nürnberg, 1740) was originally bound up with the present MS. Apparently in the hand of Joseph Dietten-hofer, the owner of the volume.

Add. 14248, f. 159.

Paper; 1st half of 18th cent. Oblong quarto.

PASTORALE in F, for Organ, by an anonymous composer. See Pianoforte Solos (1731–2), below (A. 19).

Add. 34609, ff. 6–19b *passim*.

Paper; about 1759 (see f. 5), with later additions. Folio. See also vol. i, p. 92.

COMPOSITIONS, mostly for Organ, but some of them possibly for Harpsichord. Anonymous, unless the contrary is stated, and apparently most of them in the hand of Henry Male Dixon, with alterations and additions by J. Stafford Smith.

1. Dead March in "Coriolanus" [probably by Ariosti, 1723]. f. 6.
2. Ground in F. f. 6b.
3. Funeral Anthem, without words. "Jno. James." f. 7.
4. Prelude in G. f. 7b.
5. Minuet in E minor. Purcell. f. 8.
6. "Now gayly blooms": song (without words). "Doctor Arne." f. 8.
7. Interlude in A minor. f. 9b.
8. Piece without title; described in modern hand as "New loyal song — [? J.] Worgan [? jun.]." f. 9b.
9. Lord Brook's Minuet. f. 9b.
10. Song (?), without words. "[W.] Felton." f. 10.
11. Lesson, with variations. "Mr. Paisible of Southampton." f. 10b.
12. Minuet in A minor. f. 11b.
13. Piece in G ($\frac{3}{4}$ time). f. 11b.
14. Song, without words. f. 11b.
15. "Giving out (*sc.* Prelude to) 'Canterb[ury]' and [Psalm] 104." f. 12.
16. The same (?) to "St. Ann's." f. 12.
17. Piece in D. f. 12.
18. Piece without title [March ?] in F. "Handell." f. 12b.
19. Piece headed "Niptip—Grim-grinner." Beginning only. f. 14.
20. The Witches' Dance. f. 14b.
21. Beginning of an Organ solo in D. f. 17.
22. Fragment of a piece (Minuet ?) in G. f. 17b.

Add. 14335.

Paper; ff. 119. About 1768–1799. Oblong quarto. Presented by Vincent Novello in 1843.

COLLECTION of compositions—original and otherwise—for Organ, made by, and for the most part in the hand of, Samuel Webbe, sen., who is probably the author of most of the anonymous ones.

1. All[egr]o [from concerto in F, op. 4, no. 4]. This and nos. 2–4 are by Handel. f. 2b.
2. Piece without title [Allegro from *Suites de Pièces pour le Clavecin* [1720], no. 6]. f. 4b.
3. Allegro [Fugue, from no. 4 of the same]. f. 6b.
4. Piece without title [Allegro from no. 2 of the same]. Copied in [17]99. f. 8b.
5. Piece without title in F (common time). f. 10b.
6. Allegro [Fugue]. f. 12

7. Concerto II. by Corelli [op. 6]. f. 14b.
8. Piece without title [Fugue] in A minor ($\frac{3}{4}$ time). f. 16b.
9. Another [Fugue], in the same key (common time). f. 17b.
10. Another [Fugue], in D minor [no. 8 of *A Collection of Voluntaries*, published about 1770]. "Dr. [Maurice] Green." f. 18b.
11. Ad[agi]o. "[? C. J.] Stanley." f. 20.
12-14. Andante in D, piece without title in A minor, and Allegro moderato in D; forming apparently a Sonata. ff. 20b, 21, 21b.
15, 16. Largo and Vivace, in G. ff. 22b, 23b.
17. Slow movement in D. f. 24b.
18, 19. Largo staccato and Fugue (Vivace); in G. ff. 25, 25b.
20, 21. Two pieces of a similar description, in F. f. 26b.
22. Piece without title in C (common time). f. 27b.
23. Adagio in A minor. f. 27b.
24. Vivace in F. f. 28b.
25. Piece without title [Fugue], in G (common time). f. 30.
26. Grave in A. "Correlli" [from no. 6 of *Sonate*, op. 5]. f. 31.
27. Piece without title [Fugue], in the same key (common time). f. 31b.
28. Another, in G (common time). f. 32.
29, 30. Slow movement and Allegro, in D minor. ff. 33, 33b.
31. Adagio in E minor. f. 34b.
32. Slow movement in D. f. 34b.
33, 34. Adagio and Allegro moderato, in G minor. ff. 35, 35b.
35, 36. Another Adagio and an Allegro, in the same key. f. 36b.
37, 38. Largo and Allegro, in E minor. f. 37b.
39. Larghetto in C. f. 38.
40. Vivace in G. f. 38b.
41. Adagio. f. 39b.
42. Piece without title [Allegro from no. 1 of *Sonate*, op. 5]. "Correlli." f. 39b.
43. Piece without title, in D (common time). f. 40.
44, 45. Andante and Adagio, in G. ff. 41, 41b.
46, 47. Presto and Adagio, in C. ff. 42, 42b.
48. Piece without title, in G (common time). f. 42b.
49. Andante in F. f. 43.
50. Adagio in D. f. 43b.
51. Siciliano in D minor. f. 44.
52. Adagio in F. f. 44.
53. Adagio in G. f. 44b.
54. Another, in E minor. f. 45.
55, 56. Andante staccato and Fugue, in A minor. "[? C. J.] Stanley." ff. 45b, 46b.
57. Andante in A minor. f. 47b.
58, 59. Largo and Allegro, in G minor. ff. 48, 48b.
60. Allegro in D minor. f. 49b.
61. Grave in G. f. 50b.
62, 63. Adagio and Fugue, in A minor. ff. 51, 51b.
64. Adagio in G [no. 2 of *Voluntaries*, op. 1, published about 1770]. "[William] Walond." f. 52b.
65, 66. Largo and piece without title ($\frac{3}{4}$ time), in D minor. "[Samuel?] Long." Copied in [17]68. ff. 53, 53b.
67, 68. Largo and piece without title [Fugue], in G minor. ff. 55, 55b.
69. Grave in the same key. f. 57b.
70. Piece without title in B♭. f. 58.
71, 72. Largo and Alla Breve, in G minor. ff. 59, 59b.
73. Piece without title [Fugue], in G. f. 61b.
74. Allegro in A. f. 63b.
75, 76. Grave and Andante, in G minor. ff. 65, 65b.
77. Piece without title in F (common time). "S. W[ebbe, sen.], [17]72." f. 67b.
78. Piece without title in G ($\frac{2}{4}$ time). f. 69b.
79. Allegro in D. f. 70b.
80, 81. Largo and Allegro, in D. "[Samuel?] Arnold." ff. 71, 71b.
82, 83. Allegro and Largo, in F. ff. 73b, 74b.
84, 85. Grave and Vivace, in E minor. f. 75b.
86. End of a composition in A minor (common time). f. 77.
87, 88. Adagio and Andante, in E minor. f. 77b.
89. No. 1 (Allegro moderato and Minuet), in B♭. This and nos. 90-92 are

from a set of Sonatas by "[C. F.] Abel." f. 79b.
90. No. 2 (Andante and Presto), in G. f. 81.
91. No. 6 (Allegro and Un poco vivace), in F. f. 83b.
92. No. 4 (Allegro con spirito and Presto), in C. f. 85.
93, 94. Allegretto and Allegro, in G. ff. 87b, 89b.
95, 96. Allegro (by "S. W.," 1769) and Allegretto, in D. ff. 91b, 92b.
97. Allegro in F. "[John] Garth." Copied from a book belonging to — Rush. f. 93b.
98. Allegro in C, copied in [17]71. f. 94b.
99. Piece without title in the same key (common time). f. 95b.
100. Piece without title in G ($\frac{2}{4}$ time). "[Leontzi ?] Honau[er ?]." f. 97b.
101. Sonata in the same key (movement unnamed in common time, and Rondo grazioso). "Schmid." f. 99b.
102. Presto in E♭. f. 101b.
103–105. Allegros in C, F, C [first movements of nos. 1, 2 and 6, of *Six Easy Lessons for the Harpsichord*]. "[John] Camidge." ff. 103b, 104b, 105b.
106. Andante grazioso in E♭. "T. Smith." f. 107b.
107–110. Nos. 4, 2, 5, and 3 [from *Ten Voluntaries for the Organ or Harpsichord.*] "[George] Berg." ff. 109, 111, 113b, 116.
111. Arrangement of the "Hallelujah" Chorus. "Handel." f. 118b.

Add. 35039, f. 78.

Paper; about 1770–1780. Oblong folio. See also vol. i, p. 73.

MOVEMENT in A, for diapasons, cornet, and echo stops, by S. Wesley ("probably the first attempt at composing a Voluntary"). *Unfinished.*

Add. 35040, ff. 8b–24b *passim.*

Paper; about 1773, *etc.* Oblong folio. See also below (A. 19).

ORGAN pieces, written on two staves of 5 lines.

1. Voluntary in D, for diapasons. "Heron." f. 8b.
2. Moderato in D, for trumpet and echo stops. "Walond." f. 8b.
3. Voluntary, arranged from the *Concerti Grossi*, op. vi, no. 6. "Correlli." f. 10b.
4. No. 8 of the same work; "adapted for organ ... by Thomas Billington." f. 15.
5. Voluntary in A minor. "Stanley." f. 22b.
6. Movement in A minor, for diapasons. By John James [from no. 4 of a set of Voluntaries published in 1780]. f. 24b.
7. Beginning of movement in G for cornet stop. "[John] James." f. 25.

Add. 34998, ff. 12–67 *passim.*

Paper; about 1774–1775. Oblong folio. See also vol. i, p. 70.

ORGAN Solos, by Samuel Wesley.

1. Voluntary in C. f. 12.
2, 3. Pieces for cornet stop. ff. 25, 26.
4. Overture in G, 1775. f. 27.
5–8. Fugues for the Organ, 1774. ff. 67–70b.

Add. 37027, f. 55b.

Paper; about 1780. Quarto. For other contents, see Table of MSS., above.

"A Dirge for Funerals"; by Miss Steemson, Organist at Lancaster, about 1780.

Add. 11588, ff. 2–16.

Paper; about 1783. Quarto. See also vol. ii, p. 163; *etc.*

"Recercari (10) et Canzoni (5) Francese (*sic*) fatte sopra diversi oblighi in partitura da Girolamo Frescobaldi Libro Primo. 1615." Transcribed and commented on by Dr. Charles Burney.

Add. 29801, f. 123b.

Paper; about 1784–1800. Oblong folio. See also below (part iv, section iv).

Sketch of "Orgel Variationen," by Beethoven.

Add. 14340, f. 61.

Paper; A.D. 1788. Quarto. See also Organ Duets, below (A. 17. b).

Voluntary (Andante maestoso and a long Presto), in D, for Organ, by S. Wesley, 1788. *Autograph.*

Add. 27753, f. 1.

Paper; A.D. 1789. Oblong folio. See also vol. i, p. 76.

Prelude and fugue for the Organ, in D, by Dr. Thomas Sanders Dupuis, 1789. *Autograph.*

Add. 30392, ff. 3, 3b, 39b, 40b.

Paper; A.D. 1790, 1791. Quarto. See also vol. i, p. 75.

Fugues for Organ or Pianoforte, by Dr. William Crotch. *Autograph.* What hand S. H. (whose initials appear on ff. 40 and 41) had in them does not appear.

1, 2. In C, and G minor; composed at Oxford in 1790. ff. 3, 3b.
3, 4. In B♭, composed at Bath in 1791. The second one is in pencil. ff. 39b, 40b.

Add. 32155.

Paper; ff. 18. A.D. 1796. Oblong quarto. Bookplate with arms of N. S. Heineken, who owned the MS. in 1866, and bequeathed it to the British Museum.

Twelve Toccatas, each followed by six short fugues [72 *Versetl sammt* 12 *Toccaten*, by August Gottlieb Muffat, Vienna, 1726]. Copied in 1796 from the original, by John Groombridge, haberdasher, of Hoxton.

Eg. 2485.

Paper; ff. 43. 18th cent. Oblong folio.

Collection of compositions for the Organ, written on two staves of 6 lines each.

1. "Io son feritta" (*sc.* ferito); slightly resembling a madrigal of that title by Palestrina. This and nos. 2–13 are "Mr. Coperario his Fanceys of 5 parts"; the composer being elsewhere in the MS. called "Giouani Coprario," *sc.* John Cooper. The melodies, or at least the titles, appear to be taken from Italian madrigals of the end of the 16th and beginning of the 17th century. f. 1.
2. "Occhi" f. 1b.
3. "Per fer (*sic*) vna." f. 2.
4. "Crudel, perchi" (*sic*). f. 2b.
5. "Lucretia mia." f. 3b.
6. "Lume tuo fugace." f. 4b.
7. "Rapiua l'alma." f. 5b.
8. "Luci beate." f. 6b.
9. "Dolce mia vita." f. 7b.
10. "Ohime." f. 8.
11. "Ninnfa crudeli" (*sic*). f. 8b.
12. "Passa madona." f. 9.
13. "Quall vaghezza." f. 9b.
14. A piece without title in F (*alla breve* time). Anonymous. f. 10b.
15. "Cres[c]e in voy." Anonymous. f. 11.
16, 17. Pavans. "Richard Mico." ff. 11b, 12.
18. "Gittene (*sic*) Ninfe." "Giouani Coprario." f. 12b.
19–56. Thirty-eight compositions without titles, presumably also by Coperario. ff. 13b–43b.

Add. 14247.

Paper; ff. 49. 18th cent. Oblong quarto.

Versetti for Organ, by Carmine Giordano; written on two staves of 5 lines. Arranged according to keys in sets of sixteen and (nos. 33–49) seventeen pieces.

1–16. In D minor. ff. 2b–10.
17–32. In D. ff. 10b–17b.
33–49. In G. ff. 18–25b.
50–65. In A. ff. 26–33b.
66–81. In E minor. ff. 34–41b.
82–97. In F. ff. 42–49b.

Add. 34996, ff. 19b–28.

Paper; 18th cent. Oblong duodecimo. See also below (A. 19).

Compositions in D for Organ; from Samuel Wesley's "First music b[oo]k."

1. Adagio, for diapasons. f. 19b.
2. Moderato, for trumpet and echo stops. f. 21.
3. Pomposo, for trumpet stop. f. 27.

Add. 16155, ff. 107b, 123.

Paper; 2nd half of 18th cent. Folio. See also vol. ii, p. 350.

Voluntaries, for Organ, in score, by [John] Garth, op. iii, nos. 2 and 3.

1. Grave and Allegro moderato, in C. f. 107b.
2. In F. f. 123.

Add. 32075, ff. 11–30.

Paper; 2nd half of 18th cent. Folio. See also below (A. 19).

Compositions for Organ, written on two 5-line staves, by Johann Ludwig Krebs.

1. Prelude and Fugue in C, for full Organ. Transcribed by — Brühl, 1793. f. 11.
2. Toccata for full Organ with pedal, in E, described as "Praeludio con discrezione," followed by a 4-part Fugue with pedal. f. 16.

3–8. "Zweyte Lieferung der Choral-Fugen," by "Johann Ludwig Krebs," the "Erste Lieferung," having been published about 1740. Consists, according to the title-page, of "Vorspielen und Verændrunge einiger Kirchen-Gesænge," for Organ or harpsichord. The titles of the pieces are given in the index. This copy was made before 1764 (see f. 22). ff. 23–30.

Add. 33274B.

Paper; ff. 21. 2nd half of 18th cent. Oblong folio. Belonged to J. G. Prager, in 1795. Presented by Carli Zoeller in 1887.

"Nach-spiele für die Orgel, von C. F. Schale, K. Pr. Kammermusikus u. Dom-organist zu Berlin"; written on two 5-line staves, in score. Except where the contrary is stated they are Allegro non troppo.

1. In C. f. 1b.
2. In D. f. 2b.
3. Vivace ma non troppo, in C minor. f. 3b.
4. Un poco Vivace, in F. f. 4b.
5. In D minor. f. 5b.
6. Un poco Allegro, in A minor. f. 6b.
7. In B♭. f. 7b.
8. In B minor. f. 8b.
9. Un poco Vivace, in E minor. f. 9b.
10. In F. f. 10b.
11. Un poco Allegro, in G. f. 11b.
12. Vivace ma non troppo, in G minor. f. 12b.
13. Un poco Vivace, in G. f. 13b.
14. Vivace non troppo, in B♭. f. 14b.
15. In C. f. 15b.
16. Un poco Allegro, in E♭. f. 16b.
17. In D. f. 17b.
18. In A. f. 18b.
19. Un poco Largo, in G. f. 19b.
20. Moderato (Fugue), in D minor. f. 20b.

Add. 5336, ff. 38–47.

Paper; late 18th cent. Oblong folio. See also vol. i, p. 124.

A set of twelve Voluntaries for Organ, said to be by Dr. William Croft.

1. In D minor. f. 38.
2. In D. f. 38b.
3. In D, introducing trumpet and Cremona stops, *etc.* f. 39b.
4. In G minor. f. 40.
5. In C. f. 40b.
6. In G. f. 41b.
7. In D minor. f. 42b.
8. In C. f. 43b.
9. In A minor. f. 44.
10. In D, introducing cornet stop. f. 44b.
11. In D minor. f. 45b.
12. In D. f. 46b.

Add. 31307, ff. 78–81.

Paper; late 18th cent. Folio. See also vol. i, p. 226.

THREE FUGUES (in C, C minor, C), on the name of Bach, by G[eorg] A[ndreas] Sorge.

Add. 31814, ff. 93, 95–105b.

Paper; late 18th cent. Oblong folio. See also vol. ii, p. 34.

ORGAN pieces, original and arranged, the upper part written out in full, the lower expressed by a figured bass, in score, in the hand of R. J. S. Stevens, who is probably the composer of the anonymous ones, most of them being apparently written for Miss Raine (see f. 95).

1. Movement in E minor (common time). "R. J. S. Stevens." f. 93.
2. Allegro in C minor, *etc.* "Geminiani" (op. 2). f. 95b.
3. Minuet in C minor. "Geminiani." f. 96b.
4. Grave in A. "Corelli" (from his "sixth solo"). f. 97.
5, 6. Movement unnamed and Allegro, in D. Anonymous. f. 98.
7. Allegro from Concerto IV, op. 2. "Geminiani." f. 99b.
8. Movement in C (common time). "Dr. Blow." f. 100.
9. Slow movement in D minor. "[John?] James." f. 101.
10. Another. "Dr. Croft." f. 102.
11. Another, ending in the major. "[Wm.] Hine." f. 102b.
12. Another. "Stanley." f. 105.

Add. 37538, ff. 13–15.

Paper; late 18th cent. Octavo. Formerly bound with the *printed* copy of F. Ziegler's *Interludia* [1740]. Belonged to Joseph Diettenhofer.

PRÆAMBULUM in the first mode, followed by five Fugues and a finale, for organ with pedal, in the hand, and probably the composition, of Joseph Diettenhofer. Written on two 5-line staves.

Add. 32236, ff. 1–10b.

Paper; 18th–19th cent. Oblong folio. See also Pianoforte Solos (1790–1830), below (A. 19).

COMPOSITIONS for Organ, by Johann Nepomuk Hummel, written on two 5-line staves.

1. Capriccio in E♭ minor. f. 1b.
2. Prelude, Largo and Fugue; in C minor. f. 3b.
3. Un poco Andante, in A♭. f. 5b.
4. Fugue in E♭. f. 8b.
5. Ricercare in G. f. 9b.

Add. 34693.

Paper; ff. 10. A.D. 1814. Quarto. Presented by William Barclay Squire, Esq.

ORGAN compositions by Thomas Adams, scored from the original MSS. by T. W. Philipps. Composed in 1810, and (nos. 1–4) "taken by Mr. Adams to Deptford on the day of competition for the Organists'

situation to...St. Paul, Deptford"; he appears, however, to have afterwards substituted no. 5.

1. Fugue in D♭. f. 2.
2. Another, in F. f. 3.
3. Voluntary (Introduction and Fugue), in G. f. 4b.
4. Another, in E. This and no. 5 were published in a Collection of Voluntaries, about 1824, book iv. f. 7.
5. Fugue, from a Voluntary in G. *Imperfect* at the end. f. 9.

Add. 35008, ff. 1, 5.

Paper; A.D. 1814, 1830. Oblong folio. See also above, p. 15.

VOLUNTARIES by Samuel Wesley. *Autograph.*

1. "No. 10" (Andante Larghetto, Moderato, Lento, Allegretto), in F, 1814. *Published.* Belonged to Dr. H. J. Westbrook in 1830. f. 1.
2. Moderately slow movement in D, 1830. f. 5.

Add. 34089.

Paper; ff. 9. A.D. 1817, *etc.* Quarto.

ORGAN voluntaries, by Samuel Wesley. Nos. 1–6 were composed in 1817, and are *autograph.*

1. Very slow movement (Prelude) and Fugue, in D.
2. Larghetto in the same key. f. 3.
3. Coda, probably forming part of the preceding piece; in the same key. f. 3b.
4. "Voluntary 12th" (slow movement), in B♭. f. 4.
5. Moderately slow movement, in the same key. f. 6.
6. Eight Variations [on "God save the King"]. f. 7.
7, 8. Two pieces without titles, in C. ff. 9, 9b.

Add. 31120.

Paper; ff. 115. About 1819–1831 (watermarks). Oblong folio.

TRANSCRIPTS in the hand of Vincent Novello of the following collections for the Organ, being evidently the MSS. prepared for publication:

I. *Cathedral Voluntaries*, published in 1831, being arrangements by Novello from sacred works by the following composers:—Aldrich, Attwood, Battishill, Beckwith, Byrd, Blake, Blow, Boyce, Callcott, Child, Jeremiah Clark, B. Cooke, Creyghton, Croft, Dupuis, Ebdon, C. Evans, Farrant, Galliard, Orlando Gibbons, Goldwin, Greene, W. Hayes, Humphreys, Kent, C. King, Morley, Nares, Patrick, Pring, Purcell, Reynolds, Richardson, Rogers, Russell, Stroud, Tallis, Travers, Tye, Weldon, S. Wesley, C. Wesley, and Worgan. The order is different from that followed in the published edition, the works of each composer being, in the present MS., kept to a great extent distinct. Appended to each piece is a short account of the composer and of the source from which the MS. is derived. The following are missing:—Nos. 32 (1), 40 (1, 4), 42 (1), 43, 44 (1, 2), 45 (1, 4), 47, 48

(1, 4). The first lines and titles are given in the index. ff. 1–101b, 104b, 114.

II. A few numbers from *Select Organ Pieces.*

1. March in "Die Zauberflöte." "Mozart." f. 102.
2-4. Three arrangements from "As pants the Hart." "Handel." ff. 103, 103b, 104.
5. "Let none despair": chorus, from the same composer's "Hercules." f. 105.
6. Selections from the Motet, "Qui diligit Mariam." "Steffani." ff. 106–108.
7. Slow movement from a quartet by Haydn, arranged by William Shore, secretary of the Glee Club at Manchester. f. 109.
8. March in "Alceste." "Gluck." f. 110.
9. Introductory movement. "Charles Stokes." f. 111.
10. Prelude and Fugue, in E minor. "Sebastian Bach." f. 112.

Add. 35007, ff. 49–66b.

Paper; A.D. 1823–1836. Quarto. See also Pianoforte Solos (1777–1797), below (A. 19).

COMPOSITIONS by Samuel Wesley, mostly *autograph.*

1. Aria (Poco vivace) in G, 1823. f. 49.
2-4. "Desk Voluntaries" (nos. 3–5) in F, E minor, and D; the first dated 1836 (?). ff. 51–52b.
5–14. Easy diapason movements, one of them (f. 60b) dated 1836. ff. 53–62b.
15. Fugue in C. *Copy.* f. 63.
16. "Rule, Britannia." f. 64.
17. "Aileen Aroon." f. 64b.
18. "Rousseau's Dream." f. 65.
19. "Coolun." f. 66.

Add. 31987, f. 48.

Paper; about 1830 (watermark). Oblong quarto. See also vol. ii, p. 640; and in the Table of MSS., above.

EXERCISES in modulation, Variations, *etc.*, with figured bass, in score, roughly written; probably intended for Organ. In the hand of [Johann Christian Heinrich] Rinck.

Add. 14396, ff. 33–34.

Paper; A.D. 1833. Folio. See also vol. i, p. 465.

FUGUE in D minor, for full Organ, in score; written on three staves for Vincent Novello, by Mendelssohn, Berlin, 29 March, 1833. *Autograph.*

Add. 35026, ff. 24, 47b.

Paper; A.D. 1838, 1852. See also Albums, below (part iv).

FRAGMENTS for the Organ. *Autograph.*

1. Aria (moderato) in F. "Isaac Hitchen, [18]38." f. 24.
2. Fugue-subject; treated extemporaneously at an organ performance, in 1852. "Thomas Adams." f. 47b.

Add. 34803, f. 75.

Paper; before 1863. Quarto. Presented to A. G. Adams, March, 1863, by the composer. See also vol. ii, p. 627.

"Orgel-Stücke, no. 5" (Allegretto pastorale), by Charles Henry Nottingham. Written on three staves.

Add. 37046, ff. 125b–117 (reversing the volume).

Paper; about 1870. Quarto. See also vol. ii, p. 456.

"Book for the Organ": rough drafts of eight or nine compositions by John Liptrot Hatton. Different from the work of that title published by him in 1873.

Add. 32151, ff. 25–46b.

Paper; 19th cent. Oblong folio. See also vol. ii, pp. 95, 382.

"Ricercate" (12) by Alessandro de Poglietti, "Sac. Lateran Palat. Aulæ, Cæs. Imp. Cons. Comite Palatin. Sac. Cæs. Majest. Leopoldi I. Cam. Aul. Organista." These Ricercari, or Fugues, are written in the Ecclesiastical modes, and for the Organ; no. 11 is founded on the melody "Der Tag der ist so freudenreich."

b. Duets.

Add. 29996, ff. 196b, 204b.

Paper; early 17th cent. Small folio.

Organ Duets, by English composers. See Pianoforte Duets, below (A. 19. b).

Add. 14344, ff. 39–58b.

Paper; about 1812, 1814. Oblong quarto. Presented by Vincent Novello, in 1843. See also below (A. 19. b^1, 19. c^3, 19*).

Duets for Organ, in score, by Samuel Wesley. Written for Vincent Novello, to be played by him and the composer.

1. Three movements (—, Andante, and Fugue *alla capella*), in C, 1812. f. 39.
2. Introduction to the Grand Fugue in E Flat by Sebastian Bach; followed by the fugue itself, apparently intended to be played by 2 executants. Performed at the Benefit of William Russell's widow in 1814. (See also 14340, below.) ff. 53, 55.

Add. 14340, ff. 58, 61.

Paper; A.D. 1814. Quarto. See also vol. i, p. 318.

Piece for two performers on the Organ, in score, "composed by Mr. S. Wesley as an Introduction to Sebastian Bach's Fugue in three flats...performed...by S. Wesley and V. Novello when the oratorio of 'Job'...by Russell was performed at the Foundling Chapel in 1814, for the benefit of Mr. Russell's widow." *Autograph.*

Add. 35007, ff. 1–48.

Paper; about 1830 (latest watermark). Quarto. See also Pianoforte Solos (1777–1797), below (A. 19).

Compositions for 4 hands (original or arranged), by Samuel Wesley. *Autograph.* Most of them appear to have been written for his daughter Eliza.

1. Andante in D. f. 1.
2, 3. Moderately slow movements, in G and F. ff. 4, 5.
4. Lively movement in A. f. 8.
5. Movement in G ($\frac{3}{4}$ time). f. 11.
6. Moderately slow movement in B♭. f. 13.
7. Movement in A (common time). f. 16.
8. Andante, in G (?). *Unfinished.* f. 19.
9. "Coronation Anthem." "Handel." f. 20.
10. "O God, when Thou appearest." "Mozart." f. 27.
11. Minuet. "Mozart." f. 38.
12. "Gloria in Excelsis." By Pergolesi. Two copies. ff. 41, 45.

18. Orphica Music.

Add. 32236, ff. 15, 16.

Paper; 18th–19th cent. Oblong folio. See also Pianoforte Solos (1790–1830), below (A. 19).

Solos for the "Orfica," or Orphica, without accompaniment, by Hummel. *Autograph.*

1. Grave and Allegro, in C. f. 15.
2. Adagio in F. f. 15.
3. A piece without title (common time, changing to $\frac{3}{4}$ time), in B♭. f. 16.

Pandore Music. *v.* Bandora Music.

19. Pianoforte Music.*

a. Solos.

Royal Appendix 58, ff. 40–49b *passim.*

Paper; early 16th cent. Oblong octavo. See also vol. ii, p. 123.

Compositions, apparently for the Spinet, written on two staves of from five to seven lines. Unless the contrary is stated, they are anonymous.

1, 2. "La bell fyne," and a short piece without title. f. 40.
3. Hornpipe. "Hughe Aston." f. 40b.
4. "My lady Carey's dompe." f. 44b.
5. "My lady Wynkfyld's rownde." f. 45b.
6. "The emperorse pavyn." f. 47.
7. Galliard. f. 47.
8. "King Harry the VIII^th^['s] pavyn." f. 47b.
9. "The crocke (?)." f. 48.
10. "The kyng's marke (?)." f. 49.
11. Galliard. f. 49b.

* Under this heading is included music for the forerunners of this instrument —the Spinet, Virginal, Harpsichord, *etc.* For early compositions, see also under Organ Music (above), *passim.*

Add. 29996, ff. 6–69.

Paper; 16th cent. Small folio.

Compositions for Virginal or Organ. See above, p. 80.

Add. 29485.

Paper; ff. 27. About 1599. Small folio. The MS. belonged early in the 19th century to Thomas Jones, and in 1847 to Joseph Warren.

Collection of pieces arranged for the Virginals, written on two staves of 6 lines each. Apparently made for Susanne van Soldt, 1599 (see f. 1); but the writing on f. 2 (in a different, but nearly contemporary hand—see also ff. 24–27) seems to connect the MS. with England. The names of the Composers are not given, except to nos. 10–12.

1. "Brande champanje" (? = Branle de Champagne). f. 2b.
2. "Almande (*sc.* Allemande) de symmerman." f. 3b.
3. Allemande "de la nonette." f. 4.
4. "De frans galliard." f. 4b.
5. Galliard "Quy passe" [? written by Byrd for Lady Neville]. f. 5.

Nos. 6–9, as well as nos. 18 and 25–31, are evidently taken from *De CL Psalmen Davids wt den Fransoyschen dichte in Nederlantschen overgeset door Petrum Dathenum* (? Dordrecht, 1599).

6. "Myn siele wylt den Heere met lof sanch (?) prijsen." f. 5b.
7. "Als een hert gejaecht." f. 6.
8. "Myn god voet mij als myn herder ghepresen." f. 6b.
9. "Wt de diepte." f. 7.
10. "Susanna Vung Jour" (à 5). "Orlando Lasso." f. 7b.
11. Pavan. "Bassano." f. 10.
12. Galliard. "Bassanno." f. 11.
13. Allemande "Brun smeedelyn." f. 12.
14. Allemande "Prynce" (?). f. 12b.
15. Allemande "de l' (?) amour." f. 13.
16. Allemande. f. 13b.
17. "Brabanschen ronden dans, ofte Brand." f. 14b.
18. "Ontfarmt .v. ouer mij, arme sondaer." f. 16b.
19. "Ich bydde .v., helpt mij, o God." f. 16b.
20. Pavan "dan vers" (*sc.* d'Anvers ?). f. 17.
21. "Tobyas om sterven (?) gheneghen." f. 18.
22. Allemande "trycottee" (?). f. 18.
23. "De quadre pauanne." Attributed in a 19th cent. hand to "John Dowland." f. 18b.
24. "De quadre galliard." f. 20b.
25. "Heer, ich wil v wt 's herten gront [prijzen]." f. 21b.
26. "Ghij volckeren des aertrijcx al." f. 21b.
27. "Bewaert mij, Heer." f. 22.
28. "Des boosdoenders wille." f. 22b.
29. "Staet op, Heer! Toont v onuersacht." f. 22b.
30. "Godt, die der goden Heer is." f. 23.
31. "Ghij Herder Israels wylt hooren." f. 23b.
32. Prelude. f. 24.
33. Piece without title. f. 24b.
34. Allemande "Loreyne." f. 25.
35. Pavan "Prymera." f. 25b.

Add. 30485.

Paper; ff. 119. 16th–17th cent. Small folio. Appears to have belonged in the 17th century to John or Thomas Holmes (f. 119b). See also vol. i, p. 114.

"Extracts from Virginal Book—Lady Nevill's" (so described in an 18th-century hand, on the remains of what appears to be the

original vellum cover), containing a few pieces from that collection, of which the original is in the possession of the Marquis of Abergavenny. Written on two staves of 6 lines each, with a 7th or 8th line occasionally added in the bass part. The pieces marked with a * appear in the *Fitzwilliam Virginal Book* (about 1609–1612 ?).

1–8. Four sets of compositions consisting of "Pavion" (*sc.* Pavan) and Galliard, the last named the "Quadrone" * or "Quadrant." "William Bird." ff. 2, 4, 6b, 8.
9. "Care for thy soule." "Birde." f. 13b.
10. "If that a sinner's sighes." "Bird." f. 14.
11. "O God, but God how dare I name." "Bird." f. 15.
12. "Shall I despaire." Anonymous. f. 16.
13, 14. Another "Quadron paven," with a Galliard apparently belonging to it. Anonymous. ff. 17b, 19.
15, 16. Another Pavan and Galliard. "Marchant" [? *ob.* 1611]. ff. 20b, 21.
17, 18. Another set. "Kinloughe." ff. 22, 23.
19. Piece without title. f. 24b.
20. "Tho. Tallis' offe[r]tary :—'Felix namque.'" Said to be "in the Virginal Book, 1562," but different from those in the Fitzwilliam MS. f. 26.
21. Prelude. This and nos. 22–26 are by William "Bird." f. 31b.
22. "Vpon a plaine-song." f. 32.
23. Piece without title. f. 33.
24. Piece in "2 partes." f. 33b.
25. "Vpon a playn-songe." f. 34b.
26. "In nomine." f. 35.
27. "'Las, que ferra" (*sic*). By Philip van Wilder (?). f. 36.
28. "Si je me plaine." Anonymous. f. 38b.
29. Pavan. "Bickerll." f. 41.
30. Fancy. "Renold." f. 42.
31. Another. "Alfonso [? Ferrabosco, sen.]." f. 43b.
32. "The queenes new year's gifte." Anonymous. f. 45b.
33. Fancy. "Jeams Harden" (see no. 36). f. 47.
34. "In nomine." "Alwoode." f. 48b.
35. Fancy. "Alfonso [? Ferrabosco, sen.]." f. 49.
36. Another. "Jeams Harden," *al.* "James Hardinge." f. 50.
37. "Susanne vng iour": [madrigal] à 5. "Orlando [di Lasso]." f. 51b.
38. Galliard. "Tho. Weelkes." f. 53b.
39. "Flat pauen." "[Robert ?] Jonson." f. 54b.
40. "In nomine." "Alwood." f. 55b.
41. "Wakefild on a greene." Anonymous. f. 56.
42. "Lulaby." By Byrd. *Imperfect* at the end. f. 57b.
43. "In nomine." "[W.] Blytheman" (*ob.* 1591). f. 58b.
44. "A lesson of Mr. Tallis : two partes in one." f. 59.
45. Ground. "Bird." f. 61.
46.* "Carman's whistle." By Byrd. f. 65.
47.* "[I must go] walke the woods so wi[l]de," *al.* "Wandringe the woodes." "Byrd" [1590]. f. 67.
48, 49. Pavans. Anonymous. ff. 68b, 69b.
50. Prelude. Anonymous. f. 70b.
51. "Lacrimæ." Anonymous. f. 71.
52, 53. Pavan and Galliard. "Fardinando [Richardson]." ff. 72b, 74b.
54. Pavan. "Fardinando Richardson." f. 75b.
55. Galliard. Anonymous (possibly belonging to the preceding piece). f. 76b.
56. Allemande. "Fardinando [Richardson]." f. 77b.
57. Prelude. "D[octor John] Bull." f. 78.
58, 59. Pavan and Galliard. "Bird." ff. 78b, 79.
60, 61. Another set. "Bird." ff. 79b, 80b.
62, 63. Another. Anonymous. ff. 81b, 82b.
64, 65. Another. Anonymous. ff. 83b, 84b.
66. Fancy. "Bird." f. 85b.
67. Piece without title. Anonymous. f. 89.
68. Another. "Bird." f. 92b.

69. "Why aske you." "Docter Bull." f. 95b.
70.* "Calinoe Castorame" (*sc.* "Colleen oge asthore"). "Bird." f. 96b.
71. Ground. Anonymous. f. 97b.
72. Very short piece without title. Anonymous. f. 101b.
73. Another piece without title. Anonymous. f. 101b.
74–76. Three others. "Bird." ff. 103b, 105b, 107.
77. Another. Anonymous (possibly belonging to the following piece). f. 107b.
78. Another. "Bird." f. 109.
79–82. Four pieces without titles. Anonymous. ff. 110, 112b, 113b, 115 (? *imperfect* at the beginning).
83. "O neighboure Robart" (the second strain). Anonymous. f. 115b.
84, 85. Piece without title, followed by a "gigg." Anonymous. ff. 116, 116b.

Add. 30486.

Paper; ff. 23. 16th–17th cent. Octavo. The inscription on f. 1b appears to connect the MS. with one of the places of the name of Whiston.

Pieces for the Virginal, written on two staves of 6 (and occasionally 7 or 8) lines each. Nos. 5–14 are anonymous. Those marked with a * appear in the *Fitzwilliam Virginal Book*.

1.* "As I went to Walsingham"; with 21 variations. "Birde." f. 2.
2, 3.* "Passinge-mesures Pauen" (*sc.* Passamezzo Pavan), and Galliard. "Bird." ff. 7, 11.
4, 5. Pavan, by "Bird"; followed by Galliard (*imperfect* at the end), probably by the same. ff. 14, 16.
6. Very short piece, without title. f. 18b.
7.* "The Carman's Whistle." By Byrd. f. 19.
8. "A Gigge." f. 20b.
9. "Mall Sims." f. 21.
10. "Hoope doune (?) no." *ib.*
11. "Tomboy." f. 21b.
12. "Wanton season." f. 22.
13. "Goe no more a-rushing." *ib.*
14. "Coranto." f. 22b.

Add. 31392, ff. 1–12.

Paper; 16th–17th cent. Oblong folio. See also above, p. 41.

Four sets, each consisting of Pavan and Galliard, by Byrd, written on two staves of 6 (and occasionally 7 or 8) lines each. The first pavan is *imperfect* at the beginning.

Add. 23623, *passim.*

Paper; A.D. 1628. Small quarto.

Compositions for Harpsichord or Organ, by Dr. John Bull. See above, p. 82.

Sloane 1021, f. 109.

Paper; about 1640. Small quarto. See also vol. ii, p. 472.

"Vestive (*sc.* Vestiva i) Colli" [by Palestrina], arranged with variations for the Harpsichord or Organ. Treble part only.

Add. 29996, ff. 69b–218b *passim.*

Paper; A.D. 1647, *etc.* Small folio.

SOLOS for the Virginal or Organ by J. Redford, *etc.* See above, p. 85.

Add. 4388, f. 103b.

Paper; after 1653 (see f. 103). Small folio. See also vol. ii, p. 474.

DANCE-TUNES written in 2 parts, in score, apparently for the Harpsichord. Anonymous.

1. "Amor vittorioso."
2. "La Sirena."
3. A piece without title.

Add. 10337, *passim.*

Paper; before 1656 (see below). Small folio. Belonged originally to Elizabeth Fayre, whose name is on f. 1 and initials on the cover; John Tillett appears to have owned it about the 18th century (see f. 2). See also vol. i, p. 430; vol. ii, pp. 226, 493; and under Violin Instruction (2nd half of 17th cent.), below (part v, section vii).

"ELIZABETH Rogers hir Virginall booke: Februarye y^e^ 27, 1656;" with an index to the contents in the same hand. Consists of arrangements of songs, dances, *etc.*, for that instrument, mostly anonymous, the music being written on two staves of 6 lines each. A leaf (*v.* Index) is missing at the beginning.

1. "Sr Tho. Fairfax' Marche." f. 2.
2. "Nann's Maske." f. 2b.
3. Allemande. *ib.*
4. "The ffairest Nimphes the valleys or mountaines euer bred." f. 3.
5. "The Scots' Marche." f. 3b.
6. "Prince Rupert's Martch." f. 4.
7, 8. "One of y^e^ Symphonies." ff. 4b, 5.
9. "Selebrand" (*sc.* Saraband). f. 5b.
10. "When the king enjoyes his owne againe." *ib.*
11. Allemande. f. 6.
12. Trumpet tune. f. 6b.
13. "Essex' Last good night." f. 7.
14, 15. Allemande and Courante. "Tho. Strengthfeild." ff. 7, 7b.
16. "Rupert's Retraite." f. 7b.
17, 18. Allemande and Courante. "Tho. Strengthfeild." ff. 8, 8b.
19. "The Nightingale." f. 9.
20, 21. Courante and Saraband. "Beare." f. 9b.
22. Courante. "Beare." f. 10.
23. Allemande. *ib.*
24. Courante. f. 10b.
25, 26. Two Courantes. "Beare." f. 11.
27. "The Battaile," divided into "The Souldiars' Summons," "The Martch of Foote," "The Martch of Horse," "The Trumpetts," "The Irish Martch," "Bagpipes," "The Drumm and Flute," "The Martch to y^e^ Fight," "Tarra-tantarra," "Battell joyned," "Retrait," and "The Buryng of the dead." Apparently by Byrd, as in Lady Neville's Virginal Book, 1591, *etc.* (see Grove, art. Virginal Music). ff. 11b–18.
28. "The Souldier's delight." f. 18b.
29, 30. Courante and Saraband. f. 19.
31. "A Maske." f. 19b.
32, 33. Courante and "Saraband.' f. 20.
34. "Ly still, my Deare"; with the words. f. 20b.
35. "The Chesnut." f. 21.
36. "Cloris sight" (*sc.* sigh'd); with the words. Adapted from R. Balls. f. 21b.

37. "Now y^e springe is comme"; with the words. f. 22b.
38. "Oh Jesu meeke"; with the words. f. 23.
39, 40. Courantes. ff. 23b, 24.
41. "Maske." f. 24b.
42. Courante. f. 25.
43. Allemande. f. 25b.
44. Air. "[Thomas?] Lupus." f. 26.
45. "Could thine incomparable eye"; with the words. f. 26b.
46. Allemande. "[Robert?] Johnson." f. 27b.
47. "Mock-Nightingale." f. 29.
48. "What, if the King should come to y^e City." f. 29b.
49. "The King's Complaint." f. 30.
50, 51. Allemande and Courante. f. 30b.
52. Saraband. f. 31.
53. "My Delyght." f. 31b.

Reversing the volume, nos. 54–61 are written in a rather later hand.

54. "The faithfull Brothers." f. 34b.
55. "Courante." *ib.*
56. Saraband. f. 34.
57. "The Finnex" (?). *ib.*
58. "The Spaynard." f. 33.
59. "An Irish Toy." f. 32b.
60. Allemande. *ib.*
61. "A Scotts tuen." f. 32.

Reversing the volume again, nos. 62–79 are in the original hand.

62. Hornpipe. f. 37b.
63. Allemande. f. 39b.
64, 65. Courante, by "Tho. Strengthfeild," and Saraband. f. 40.
66, 67. Allemande and Courante. f. 40b (reversed).
68. Allemande. f. 41 (reversed).
69. "I wish noe more thou should'st loue mee"; with the words. Usually attributed to Nic. Laniere, but to — Warner in Playford's Select Ayres, 1659. See also f. 56, described under Songs, vol. ii, p. 493. f. 41b.
70, 71. Piece without title [Allemande?] and Saraband. "T. S[trengthfeild]." f. 42.
72. "Loue is strange." f. 42b.
73. Allemande. "Mercure." f. 43.
74. "Glorye of y^e North." f. 43b.
75, 76. Two pieces in $\frac{3}{4}$ time without titles, the 2nd one by "Merceur." f. 44.
77, 78. Two Courantes. f. 44b.
79. "Phill. Porter's Lamentation." f. 54.

Add. 30382, f. 5b.

Paper; about 1678–1686. Folio. See also vol. i, p. 285.

SHORT PIECE written on a double stave, apparently for the Harpsichord and by Henry Bowman.

Add. 14246.

Paper; ff. 41. Before 1685 (f. 1). Oblong quarto.

COLLECTION of "Passagagli," or "Passacailles," with "partite" or variations, for the Harpsichord, written on two staves of 6 and 7 lines, in score, by an anonymous composer. The music somewhat resembles that of Bernardo Pasquini, but the passage inserted on ff. 12b, 13, which has the appearance of being autograph, is not in the hand of that composer. A note on f. 1 appears to connect the MS. with Mantua.

Printed Book, K. 1. c. 5, pp. 63–76.

Paper; about 1696. Oblong octavo.

TWO COMPOSITIONS, apparently written for the Harpsichord, by Henry Purcell or Pursell, on two staves of 6 lines each. Inserted at

the end of the printed edition of *A Choice Collection of Lessons for the Harpsichord or Spinnet*, by that composer, 1696.

1. Overture, Air, and "Jegg" (*sc.* Gigue); in G minor. p. 65.
2. Allemande and "Borry" (*sc.* Bourrée), in D. p. 74.

Add. 30342, f. 142b.

Paper; 17th cent. Octavo. See also vol. ii, p. 2.

FRAGMENT of music for the Spinet or Organ, given as a specimen of notation. *French.*

Add. 29481, ff. 40b–42.

Paper; late 17th cent. Small oblong folio. See also vol. i, p. 40.

TWO FRAGMENTS of instrumental music: upper part (?) of compositions for the Harpsichord or Organ. Anonymous.

Add. 17853, ff. 22, 35b–53.

Paper; late 17th, early 18th, cent. Folio. See also vol. i, p. 64.

PIECES for the Harpsichord.

1. "Tell me no more of flames in love." Ascribed in D'Urfey's *Wit and Mirth* to [Christopher ?] Fishburn. In the hand of Sir William Blakeston (about 1694). f. 22.
2. "Long had Amyntor fixt his heart." Anonymous. In the same hand. f. 22.
3. Ground. "R[alph ?] C[ourteville ?]." This and nos. 4–22 are in a rather later hand. f. 35b.
4, 5. Airs. "[George ?] Holmes." ff. 36, 37.
6. Trumpet tune. "[Daniel ?] Purcell." f. 37b.
7. Minuet. "[John ?] Barrett." f. 38.
8. Scotch air. f. 38b.
9. Tune in the "Female Advocates," Act iii. f. 39.
10. Trumpet minuet. f. 39b.
11. "Britton (*sic*), strike home"; from "Bonduca," by H. Purcell. f. 40.
12. Minuet. "Tho. Benson." f. 40b.
13. Italian air. f. 40b.
14. Minuet (French). f. 42b.
15. Saraband. "Correlly" (*sc.* Corelli). f. 43.
16. "Jigg." "Corelly." f. 43b.
17. "Ginling Gordy" (*sc.* "Jingling Geordy"). f. 44b.
18, 19. Two tunes without titles. ff. 46, 46b.
20. Ground. "Jerimy Clark." f. 47b.
21. Ground. "Wm. Croft." f. 49.
22. "Jigg" in "y^e^ Femaile Advocates." f. 52b.

Add. 34003, ff. 36, 37.

Paper; 17th–18th cent. Folio.

SPINETTINA solo, with bass apparently for Organ, by Frescobaldi See Organ and Pianoforte Duets, below (D. 1. k).

Add. 17850, ff. 28b, 29b, 31b, 32.

Paper; early 18th cent. Large folio. See also vol. i, p. 184; *etc.*

HARPSICHORD music, by William Gorton. *Autograph.*

1, 2. Two Solos (Grave), in E minor. Melody with figured bass. ff. 28b, 29b.
3. Prelude and Allemande, in F. ff. 31b, 32.
4. Trumpet minuet. f. 32.

Add. 22597, ff. 27b–31.

Paper; early 18th cent. Oblong octavo. See also vol. i, p. 4.

TREBLE-PART, or melody written in the treble clef, of five short pieces, probably composed for Harpsichord. Anonymous.

Add. 29481, f. 7b.

Paper; early 18th cent. Small oblong folio. See also vol. i, p. 40.

FRAGMENT of instrumental music in 2 parts, in score, apparently for Harpsichord. Anonymous.

Add. 29962, ff. 2–33b.

Paper; early 18th cent. Oblong folio. See also vol. ii, p. 257.

SIX solos for Harpsichord, in score, by Benedetto Marcello. Nos. 1 and 3–6 are Sonatas, most of them in three movements, of which the only ones named are an Adagio and two Largos.

1. In C minor. f. 2.
2. Minuet, with variations. f. 10.
3. In D minor. f. 18.
4. In D. f. 22.
5. In C. f. 26.
6. In B♭. f. 30.

Add. 31453, f. 193.

Paper; early 18th cent. Folio. See also vol. ii, p. 244.

MINUET in F, in the style of Handel (see MS. note at foot of page).

Add. 31465.

Paper; ff. 63. Early 18th cent. Oblong octavo. Belonged to Joseph Warren. See also Treatises, below (part v, section i).

COMPOSITIONS written on two staves of 6 lines, apparently for Harpsichord or Organ, in the hand of Nicholas Harrison.

1. Prelude and Allemande, in G. This and nos. 2–5, 7 and 8 form parts of suites in *A Choice Collection of Lessons for the Harpsichord or Spinet composed by...Henry Purcell—third edition* [? 1700—the first was published in 1696]. f. 7.
2. Allemande and Courante, in G. f. 8b.

3. Allemande and Saraband, in A minor. f. 10b.
4. Allemande and another piece [? Courante], in D. f. 12b.
5. March and Trumpet tune, in C. f. 14b.
6. Another Trumpet tune [published in *Ayres for the Harpsichord*, 1700, as "Prince of Denmark's march," by Jeremiah Clark]. f. 16b.
7. Prelude in F. f. 17b.
8. Allemande in D minor. f. 18b.
9. "Vers[e]." Anonymous. f. 20b.
10. Another. "Henry Purcell." f. 21b.
11. Allemande and Gigue, in D minor. "George Holmes." f. 22b.
12, 13. Two pieces without titles, in G minor (common time). By the same. ff. 24b, 26b.
14. Piece without title [Allemande ?], in C (common time). Anonymous. f. 27b.
15. Another in C ($\frac{3}{4}$ time). "Croft." f. 28b.
16. Saraband in C minor. By Croft, from *A Choice Collection of Ayres for the Harpsichord*, 1700. f. 29.
17. Piece without title in C minor ($\frac{3}{4}$ time). Anonymous. f. 29b.
18. Verse in A minor. "Lock." f. 30b.
19. Piece without title, in G ($\frac{3}{4}$ time). "Dr. Blow." f. 31b.
20. Minuet in A. Anonymous. f. 34.
21. Chaconne in C. Anonymous. f. 34b.
22. Allemande, Courante and Saraband; in D. "Dr Blow." f. 36b.
23. A similar suite, in G. Anonymous. f. 39b.
24. "The Hunting Almand," and Courante, also in G. From the note on f. 42, apparently intended to be played immediately after the preceding suite. f. 42b.
25. Allemande, Courante, Saraband and Gigue; in D minor. Anonymous. f. 44b.
26. Allemande, Courante, and Saraband; in A minor. "Jere. Clarke." f. 48b.
27. Piece without title (Gavotte ?) and Saraband, in G. f. 51.
28. "Bory" (*sc.* Bourrée), Minuet, and piece without title (in common time); also in G. "Jer. Clark." f. 52.
29. Allemande, Courante, and Saraband. "Dr Blow." f. 53b.
30. Chaconne in C. "[Jeremiah ?] Clark." f. 55b.
31. Allemande, Courante, Saraband, Gavotte, and Minuet; in C. "Philip Hart." f. 58b.

Add. 31501, vols. i and ii, *passim*.

Paper; A.D. 1703–1704. Small oblong octavo. See also above, p. 91; and under Duets for 2 Pianofortes, below (A. 19. b[2]).

COMPOSITIONS for Harpsichord, apparently all of them written by Bernardo Pasquini for the use of his nephew Bernardo Felice Ricordati, of Buggiano, in Etruria, in the hand of the former.

Vol. i (finished 3 Dec., 1704) contains (except no. 1) the *bassi continui* of what appear to be sonatas.

1. "Tastata," Courante, and Aria; in G, 1703. ff. 2–3.
2, 3. Two movements in D. ff. 9b, 10b.
4–6. Three, in E minor. ff. 17b–20.
7–9. Three, in D minor. f. 23b.
10, 11. Two, in G minor. f. 26b.
12–15. Four, in F. f. 28b.
16–18. Three, in E minor. ff. 30b–32.
19–22. Four, in E. f. 38b.
23–26. Four, in D. f. 40b.
27–29. Three, in D minor. f. 42b.
30, 31. Two (Allegro, *etc.*), in G minor. f. 45b.
32–34. Three (the last, "Scherzo sopra il Ballo dei Zoppi"), in C. ff. 52b–55.
35–39. Five (the last, "Ballo alla Schiauona"), in A. ff. 58b–61.
40–43. Four, in B♭. ff. 67b–70.
44–48. Five, in A minor. At the beginning of the 3rd movement is written "Si puol fare a due Cimbali." f. 76.

Vol. ii (begun 4 Dec., 1704—originally written 1708) contains harpsichord pieces written in the ordinary score.

1. "Tastata" in C. f. 2.
2–4. Three Arias in C. ff. 6b, 7b, 8b.
5, 6. Two pieces without titles, in A minor. ff. 9b, 10b.
7. "Passagagli," *sc.* Passacailles, in D minor. f. 11b.
8–10. Three Arias in C. ff. 17, 17b, 18.
11, 12. Two, in A minor. ff. 18b, 19.
13, 14. Two more, in C. ff. 19b, 20.
15. Another, in G minor. f. 20b.
16. Four Variations on "La Follia." ff. 21–22b.

Add. 22099, *passim.*

Paper; about 1704–1707. Folio. See also vol. ii, p. 247.

Short pieces on two staves, apparently written, or arranged, for Harpsichord. Several of them are in *A Choice Collection of Ayres for the Harpsichord*, 1700.

1. Movement from "Sonata 12" (the last of the set published in 1683). "H. Purcel." f. 2.
2. Prelude in A minor. "Lock." f. 2.
3. Grave and Gigue, in A, from the 6th sonata (op. 5). "Corelli." f. 2b.
4. Spanish Gigue in C. Anonymous. f. 3.
5. Ground in G. "H. Purcel." f. 3b.
6. Piece in G. "Jukes." f. 3b.
7. "Sebell" (*sc.* Cebell, or Gavotte) in E minor. "Croft." f. 4.
8. Tune in E♭. "Jukes." f. 4.
9. "Sebell" in C, from the posthumous *Lessons for the Harpsichord.* "H. Purcell." f. 4b.
10. The Duke of Gloucester's March. "Clark." f. 4b.
11. "Shore's trumpet [tune]." "Clark." f. 4b.
12. "A souldier and a sailor" [from "Love for Love." "J.] Eccles." f. 5.
13. Trumpet tune, or Gigue, in C. "The Lord Byram" (*sc.* Byron). f. 5.
14. "The Country Farmer": song beg. "Hark, the cock crow'd." "Clark." f. 5.
15. English air in C. "Dr. Blow." f. 5.
16. Scotch air in C. By Clark. f. 5b.
17. "The Pilgrim," beg. "Oh happy groves." "Barrett." f. 5b.
18. "The Queen's dolor." "H. Purcell." f. 5b.
19. March in C. "Clark." f. 5b.
20. Minuet in C. "Dr. Blow." f. 5b.
21. Trumpet minuet in C. "Clark." f. 6.
22. Minuet in A. B[arret]t. f. 6.
23. "Pam," in G. f. 6.
24. "I come to y^e^ waters." "Goodson." f. 6.
25. Gigue in G minor. By Purcell. f. 6b.
26. Minuet in A minor. Anonymous. f. 6b.
27. Serenade in D. "Clark." f. 6b.
28. Scotch air. "Clark." f. 6b.
29. "Come, sweet Lass." "Clark." f. 6b.
30. "The bon[n]y gray-ey'd [morn"; from "The Fond Husband"]. "Clark." f. 7.
31–33. Minuet, Trumpet tune, and Gigue; in C. Anonymous. f. 7.
34. "King W[illiam's] March," in D. "Clarke." f. 7.
35. Slow air in B♭. "By a Person of Quality." f. 7b.
36. Italian air in C. "S^r^ Bap[tist Draghi]." f. 7b.
37. "Honour 's my crown" (*sc.* "Honours may crown": described in an old MS. song-book of 1690 as "The triumphs of a conq'ring love"). By Purcell. f. 7b.
38. A German air, in D. "Heyden." f. 8.
39. Minuet in C. Anonymous. f. 8.
40. "Let y^e^ soldiers rejoyce" [from "Diocletian," by H. Purcell]. f. 8b.

41. "The Richmond [ball]." Probably from "The Richmond Heiress," by Purcell. f. 9.
42. "'Twas within a furlong." "Clarke" [or rather H. Purcell, from "The Mock Marriage," 1695]. f. 9.
43. "The jolly breeze" [from "Rinaldo and Armida," by J. Eccles]. The end cut off. f. 9.
44. "Yee Nymphs and Syl[vans." From "Don Quixote"]. "Eccles." f. 9b.
45. March in C. By Purcell. f. 9b.
46. Hornpipe [from "Abdelazor," by Purcell]. f. 9b.
47. Prelude in C. "Dr. Blow." f. 10.
48. Saraband in C. Anonymous. f. 10.
49. "The hay, it is mow'd" [from "King Arthur," by H. Purcell]. f. 10.
50. "Lillibullero" [by Purcell]. f. 10.
51. "The Hay's": a Ground. "Dr. Blow." f. 10b.
52. Chaconne in C. Anonymous. f. 11.
53. "Cybell" (*sc.* Cebell), in A minor. "S^{r} Bap[tist Draghi]." f. 11b.
54. Mme. de Subligny's Minuet. Anonymous. f. 12.
55. Allemande in C. "Courtiviel" (in Index, "Hall"). f. 12.
56. "The Royall." Anonymous. f. 12b.
57. The Duke of Grafton's Minuet (see Index). f. 12b.
58. Hornpipe in C minor. By Hall. f. 12b.
59. Allemande in F. "Courtiveil." f. 13.
60. "Celia [my heart has often rangd"; from "She would and she wouldn't"]. "Weldon." Arranged by "[R.] Courteveil." f. 13b.
61. Piece (called "St. Catherine" in the Index). By J. Barrett (?). f. 13b.
62. Ground in C. By Weldon. f. 14.
63. "Sen. Nicola's Trumpet [tune]." f. 14.
64. Allemande in F. "Weldon." f. 15b.
65. Prelude in C. "W. Crofts." f. 15b.
66. Scotch air. "L^{d} Biron." f. 16.
67. Saraband in F. "Croft." f. 16.
68. Gavotte in A. By C. Dieupart (from *Six Suittes de Clavessin*, no. 1). f. 16.
69. Voluntary. "Orlando Gibbons." In Add. 23623, f. 19b, it is called "Preludium octavi toni," and attributed to John Bull. f. 16b.
70. "The Spanheim." Anonymous. f. 17.
71. Piece in G. "Dr. Blow." f. 17.
72. Scotch air. "Crofts." f. 32.
73. Allemande in A. "Barret." f. 36.
74. "Balletto." "[G.] Dieseneer." f. 37.
75. Trumpet tune (or Intrada—called March in the Index), from *Lessons for the Harpsichord*. "H. P[urcell]." f. 41.
76. Tunbridge Minuet. Anonymous. f. 42.
77. Piece in C minor. "Crofts." f. 42b.
78. Trumpet tune in D. Anonymous. f. 51.
79. Minuet in F. Anonymous. f. 53.
80. "Two in one upon a ground," in C minor. "H. P[urcell]." f. 55.
81. Tune in G minor. Anonymous. f. 58.
82. "All people [that on earth do dwell]." "Crofts." f. 58.
83. Gigue in D. By Lord Byron. f. 70.
84. "Blessed are they y^{t} [keep his testimonies?]." "Crofts." f. 84b.
85. "St. Mary's": psalm-tune. "Crofts." f. 84b.
86. "Farewel." "C. Bassano." f. 88.
87–89. Minuets, in F, C minor, and C major. Anonymous. f. 90b.

Add. 14244, *passim*.

Paper; about 1715. Oblong folio.

Lessons for the Harpsichord, by Alessandro Scarlatti. See Harpsichord Instructions, below (part v, section vii).

Add. 32592, ff. 1–41.

Paper; after 1727. Oblong folio. See also above, p. 2.

"Sonate per Cembalo del Sig^re Theofilo Muffat": portions, generally the first two or three movements, of each of the six suites, and the whole of the Chaconne with variations, published by that composer in 1727 as *Componimenti Musicali*.

Add. 14248, *passim*.

Paper; about 1731–1732, *etc.* Oblong quarto. See also below (D. 1. n; D. 3. e).

Suites, sonatas, *etc.*, for the Harpsichord, several of them transcribed in 1731, 1732.

1. Movement in G. "Scarlatti." f. 1.
2. Adagio, Presto, and Gigue; in C minor. "Durante." f. 2b.
3. Movement in A minor. "Durante." f. 4b.
4. Fugue in F. Anonymous. f. 6.
5. Spiritoso in C minor. "Durante." f. 7b.
6. Largo, Allegro, A tempo, Presto, and Courante; in various keys, but apparently intended to form a sonata or suite. "Scarlatti." f. 9b.
7. Allegro, Spiritoso, and Presto; in G. "Scarlatti." f. 10b.
8. Adagio, Allegro, and a set of twenty-two "Partite" or variations; in D minor. "Scarlatti." f. 12.
9. Allegro and Spiritoso, in A. "Dom^co Scarlatti." f. 16b.
10, 11. Two pieces without titles by "Giorgio Muffat" [toccatas from his *Apparatus musico-organisticus*, 1690]. ff. 17b, 18b.
12. Moderato in A. This and nos. 13–21 appear to be all by "[Francesco] Durante." f. 20.
13. Piece without title in C. f. 21.
14. Fugue in D minor. f. 22.
15. Piece without title in F. f. 22b.
16. Another, in C. f. 23.
17. Minuet in G minor. f. 24.
18. Spiritoso and Allegro, in the same key. f. 24.
19. Piece without title in A minor. f. 25b.
20. Another, followed by a Spiritoso, the latter an early example of Programme music, containing passages descriptive of "Campanello," "vccelliera," "vsignolo," "mar procelloso," *etc.*, ending with Minuet in D. f. 26.
21. Allegro in D. f. 29.
22. Allegro, Fugue, Gigue, and March; in F. Apparently a pendant to the preceding Allegro. f. 29b.
23. Movement in G (common time). "[J. A. Hasse] il Sassone." This and nos. 24–26 were transcribed in 1732. f. 32.
24. Movement without title, followed by Pensiero[so?]. "Bernardo Pasquini." f. 33b.
25. Another without title, in D minor, followed by Fugue, in the same key. "Scarlatti." f. 35.
26. Largo, in the same key. Anonymous. f. 37b.
27. "Inta[v]ulature per Cembalo," by "Gaetano Grieco": miscellaneous collection of pieces, which, in spite of the frequent direction *siegue*, appear to consist for the most part of single movements. Only two of them (Fugues) are named. ff. 40–69b.
28–32. "Sonate di Cembalo," in three movements; nos. 28–30 consisting each of Cantabile, Allegro, and a movement in $\frac{3}{8}$ time; no. 31, of Cantabile and Allegro; and no. 32, of Allegro, Pastorale, and Canzona. "Giouanni Prota." ff. 71, 74b, 78, 82, 87.
33. A fragment, *imperfect* at the beginning, of a piece in common time. Anonymous. Possibly *autograph*. f. 90.
34–45. "Sonate," by "Arcangelo Corelli," *sc.* an arrangement of his Sonatas for violin and bass, op. 5, want-

ing the last movement of no. 6 and the greater part of the "Follia." ff. 91–122.

46. Toccata in C minor, copied in 1731 (in the same hand as nos. 23–26). This and no. 47 are by "Franc[es]co Durante." f. 123.
47. Another, in A minor. f. 127.
48–54 (reversing the volume). Compositions by "Giovanni Barbatiello," namely Andante in G. f. 150;—movement without title in C (common time). f. 149;—another in B♭ (common time). f. 148;—Allegro in B♭. f. 147;—movement without title in E♭ (common time). f. 146;—another in A (common time). f. 145;—another in B♭ (common time). f. 144.
55. Movement without title, in G (common time). This and nos. 56–61 are in the same hand as the seven preceding numbers. f. 151.
56. Andante in A. f. 152b.
57. Minuet. f. 154b.
58–60. Three pieces without titles, in G ($\frac{6}{8}$, $\frac{2}{4}$, and $\frac{3}{4}$ time). At the beginning of the first is written "Monferino." ff. 155b, 156, 156b.
61. Another, in B♭ ($\frac{3}{8}$ time). *Imperfect* at the end. f. 157b.
62–64. Three Pastorales in F, D, and G; for Harpsichord or Organ. Anonymous. ff. 159, 161b, 163b.

Add. 31577, *passim.*

Paper; after 1734 (date of publication of the composition on ff. 37b–41b). Oblong folio. Bookplates of Thomas Bever, LL.D., Fellow of All Souls, 1777, and Wm. Gostling. The MS. also belonged at one time to Gulielmus Bogdani. See also above, p. 92.

Collection of pieces for the Harpsichord by composers of the first half of the 18th century. Except where the contrary is stated, they are by Hendell (*sc.* Handel), and are taken from his *Suites de Pièces*, vols. i and ii (published respectively in 1720 and 1733), to which the volumes and numbers mentioned below refer. Some of the Preludes appear to have been written (? by the compiler) as introductions to the pieces which follow them.

1. Aria with Variations, *sc.* "The Harmonious Blacksmith." vol. i, no. 5. f. 3.
2. No. 1 of vol. ii (wanting the final Minuet). The Arpeggio at the end has no connection with this, nor with the following piece. f. 4b.
3. No. 7 of vol. ii. f. 7.
4. Prelude in D minor. Anonymous. f. 8b.
5. No. 4 of vol. ii. f. 9.
6. "Sonatina" in D minor. This and no. 7 are published by the Händel-Gesellschaft, in vol. xlviii (see page v, where they are dated about 1710). f. 11.
7. Allemande, Courante, and Saraband (*imperfect* at the end); written for 2 harpsichords, of which one part is wanting. In C minor. f. 11b.
8. Gigue in D minor. Anonymous. f. 13b.
9. Vivace with variations. "[W.] Babell." f. 14b.
10. Aria in A. "[J. B.] Loeillet." f. 17b.
11. Minuet in A minor. "Loeillet." f. 18b.
12. Aria in F. "[J. C.] Pepusch." f. 19.
13. No. 6 (without the Prelude). This and nos. 14 and 15 are taken from vol. i of the *Suites de Pièces*. f. 19b.
14. No. 8 (without the Prelude and Allegro). The Courante is here styled Aria. f. 22.
15. Chaconne (*sc.* Passacaille), in G minor; from no. 7. f. 24.
16. Prelude, in G minor. Anonymous. f. 25b.
17. "Sonata" (*sc.* Andante), movement unnamed [Allegro], Gigue, and Overture; from no. 7 of the above vol. i. f. 25b.

18. Minuet, from vol. ii, no. 1. f. 29b.
19. Aria, with variations 2, 4, and 5; from vol. i, no. 3. f. 30.
20. Toccata, Fugue, and Presto; in D. "Fran[cesco] Mancini." f. 31b.
21. Chaconne (vol. ii, no. 2, with a simpler substitute for variations 17–19). f. 34b.
22. "Sinfonia," Fugue, and Trumbo (*sc.* Trumpet tune). f. 42.
23. Overture to "Amadigi" [1715]. f. 44.
24. Overture to "Otho" [1722]. f. 48.
25. Aria (vivace) in G. "[W.] Babell." f. 49b.

Add. 31467, ff. 1–108, 112–115.

Paper; A.D. 1735. Folio. See also vol. ii, pp. 406, 627.

Collection of Harpsichord Lessons made in 1735 by John Barker, who has formed the various pieces into suites in a rather arbitrary manner (see index at the beginning of the MS.). Nos. 1–25 are, with the exception indicated below, by Handel or (as it is generally spelt here) Handell, most of them varying considerably from the versions published by the Händel-Gesellschaft.

1. Allemande, Courante, Saraband, and Gigue. [No. 4 from *Suite de Pièces*, 1st set, 1720, from which nos. 2–4, below, are also taken.] f. 3.
2. Allegro [no. 2]. f. 5b.
3. Air with doubles or variations [no. 5, "The harmonious blacksmith"]. f. 6.
4. Allegro, Saraband, and Gigue [no. 7]. f. 8.
5. Allemande and Courante [from *Suites de Pièces*, 2nd set, 1733], Air (Allegro) in C minor, and Minuet in the overture to "Tamerlano." f. 9b.
6. Allemande, Allegro, Air, Gigue, and Minuet with three variations [no. 3 from the 2nd set of Suites, from which nos. 7–10 are also taken]. f. 11b.
7. Allemande, Saraband, and Gigue [no. 5]. f. 14b.
8. Allemande, Aria, Minuet, and Gigue [no. 8]. f. 16b.
9. Prelude [the second movement in no. 1], and Allemande, Courante, Saraband and Gigue [no. 7]. f. 19.
10. Allegro, Courante, and Gavotte with variations [no. 8]. f. 22.
11. Adagio in F minor, and Saraband with variations [no. 4 of the same set]. f. 25.
12. Allemande and Courante [no. 6], and Minuet [no. 1 from the same set]. f. 27.
13. Prelude [published by the Händel-Gesellschaft in another key, as Courante, being the first movement in no. 7 of a third set], Chaconne with variations [no. 2 of the 2nd set], and Minuet in G. f. 29b.
14. Prelude and Air with variations [no. 1 of 2nd set], Minuet from the Overture to "Rodelinda," and Gavotte [from *Solos for a German Flute*, no. 7, 1732]. f. 32.
15. Chaconne with variations [no. 9 of 2nd set]. f. 34b.
16. Air from the Overture to "Crœsus" [? by Buononcini], Minuet in [Handel's] "Ariadne," and Gavotte [from his overture to "Lotario"]. f. 37.
17. French horn Air ["Se l'arco avessi," in "Ammeto"], French horn Minuet [from *The Water Music*], and Gigue from [the overture to] "Rinaldo." f. 39.
18. Air ["Sciolga dunque al ballo"] in "Il pastor fido," Air in the Overture of "Sosarmes," and Air [from the overture to "Scipione"]. f. 41b.
19. Musette in G. f. 43b.
20. Minuet in "Alcina." f. 44.
21. Air, Minuet, and Gavotte [from the 2nd version of "Il pastor fido"]. f. 44b.
22. Allegro [from *Solos for a German Flute*, no. 1], Saraband [from "Il

pastor fido," 2nd version], and Gigue [from "Orlando"]. f. 45.

23. Allegro [from Organ Concertos, op. iv, no. 2]; and Musette and Minuet [from "Alcina"]. f. 47.

24. Prelude [presto from *Solos for a German Flute*, no. 9], and Bourrée and Minuet [no. 5 of the same collection]. f. 48b.

25. Vivace [from Organ concertos, op. vii, no. 4], and Minuet. f. 49b.

26. Largo and Minuet in F. "Dr. [Thomas] Dean." f. 51.

27. Allemande, Courante, and Minuet, in A. "Lully." f. 52.

28. Vivace in D. "[? G. B.] Bononcini." f. 53b.

29. Vivace and Minuet with variations in A. "Bononcini." f. 55.

30. Allemande, Courante, Minuet, and Gigue, in F. "[John ?] Weldon." f. 57.

31. Allegro and Vivace in D. "Dr. [J. C.] Pepusch." f. 58.

32. Allemande, Courante, and Saraband, in A. This and nos. 33–41 are by "Dr. [William] Crofts," or "Croft." f. 59.

33. Allemande, Courante, and Saraband, in B minor. f. 60.

34. Allemande, Air, and Minuet, in C minor. f. 61.

35. "The Dukes of Ormand's (*sic*) March," and a Trumpet tune by "Dr. Croft." f. 62.

36. Allemande, Courante, and Saraband, in E. f. 62b.

37. Scotch tune, Air, and Gigue, in F. f. 64.

38. Ground, Largo, and Minuet, in G. f. 64b.

39. Ground and Minuet in A. f. 66b.

40. Ground in A minor. f. 68.

41. Ground in C minor. f. 69b.

42. Allemande, Courante, and Minuet, in C minor. "Jer. Clarke." f. 70b.

43. Allemande, Courante, and Minuet, in E♭. This and nos. 44–48 are by "Dr. W. Croft." f. 71b.

44. Prelude, Allemande, Courante, Saraband, and Ground, in C minor. f. 72b.

45. Prelude, Allemande, Courante, and Gavotte, in E minor. f. 75.

46. Prelude, Air, and Minuet, in G minor. f. 76b.

47. Air and Minuet in C. f. 78b.

48. Allemande, Air, and Saraband, in C minor. f. 79.

49. Prelude, Allemande, Saraband, and Gigue, in D minor. "Dr. [J. C.] Pepusch." f. 80b.

50. Allemande, Courante, and Minuet, in D minor. "Lully." f. 83.

51. "Sonata" (Allegro, Courante, Minuet, and Gigue), in F. This and nos. 52–61 are by "Dr. Green," or "Greene." f. 84b.

52. Allemande, Courante, Allegro and Minuet, in A. f. 86.

53. Allemande, Courante, Allegro, Minuet, and Gigue, in G minor. f. 89.

54. Allemande, Courante, Minuet, and Gigue, in A minor. f. 91.

55. Allemande, Courante, and Minuet, in D. f. 93b.

56. Prelude, Allemande, Courante, and Gavotte, in F. f. 96.

57. Allemande, Saraband, and Minuet, in G. f. 99.

58. Presto, Allegro, Vivace, and Gigue, in B♭. f. 101b.

59. Allemande, Courante, Gavotte, and Minuet, in C minor. f. 102b.

60. Prelude, Allegro, and Vivace, in D. f. 104b.

61. Allegro, Siciliana, and Allegro, in F. f. 105b.

62. "The Harpsicod (*sic*) Peice in... 'Rinaldo.'" "Handell." f. 112.

63. Prelude and Allemande [from the *Suites de Pièces*, 2nd set, no. 5]. ff. 114–115.

Add. 32587, ff. 1–15.

Paper; before 1740, *etc.* Oblong quarto and octavo. Belonged to S[arah] S[ophia] Banks, sister of Sir Joseph Banks, in 1767, 1768. See also vol. ii, p. 119.

PIECES for the Harpsichord.

1. Sonata in B minor. "Francesco Geminiani." Apparently *autograph.* f. 1.
2–5. Harpsichord arrangement of nos. 1–3 (wanting in each case the last movement), and part of no. 4, of the *VI Concertos in 7 parts.* "Alexander Scarlatti." At the end is a note in the hand of B. Cooke, dated London, Oct. 18, 1740 (the supposed year of publication), by which he makes over the MS. to his brother John. ff. 5–15b.

Add. 31504, f. 22b.

Paper; after 1740. Folio. See also vol. ii, p. 527.

BASS-PART of a suite (Prelude, Adagio, and Minuet), by A. Ma. (*sc.* Marco Antonio) Bononcini.

Add. 14939, ff. 11–26.

Paper; A.D. 1742. Folio. See also under Treatises, below (part v, section i).

"ANCIENT BRITISH MUSIC...*Part I. Containing twenty-four Airs, set for the Harp, Harpsichord,* [*or*] *Violin, and all within the compass of the German Flute; and figured for a Thorough-Bass...Printed for... the Compilers, John Parry...and Evan Williams... MDCCXLII.*" *Printed,* with the titles of the pieces added in MS. by Richard Morris in the same year.

1. "Sidanen." f. 11.
2. "Bro G[w]alia." f. 12.
3. "Arglwyddes Meirian." f. 13.
4. "Arglwyddes druan." *ib.*
5. "Morged fwyn act Evan." f. 14.
6. "Gwatwariad yr Eos." *ib.*
7. "Twll yn ei Bôch." f. 15.
8. "Mwynen Môn." *ib.*
9. "E fu er's doe." f. 16.
10. "Moes hên Salmon." *ib.*
11. "Triban [gwŷr Morganwg]." f. 17.
12. "Os wyt Risiart." *ib.*
13. "Caingc y Wraig." f. 18.
14. "Breuddwyd Dafydd Rhŷs." *ib.*
15. "Arglwyddes Owen." f. 19.
16. "Rhaid Sirio." *ib.*
17. "Plygiad y Bedol." f. 20.
18. "Gorddinam." f. 21.
19. "Goreu man drws G[w]alia." *ib.*
20. "Digan Phylib Ystwyth." f. 22.
21. "Digan Wil Bevan." *ib.*
22. "Meillionen." f. 23.
23. "Mael Swm." f. 24.
24. "Morfa Rhuddlan"; with "Divisions (*sc.* variations) p[er] Mr. [Matthew?] Duburgh." f. 25b.

Add. 35021.

Paper; ff. 22. About 1744 (date of publication). Oblong folio. Bought at Muzio Clementi's sale by J. G. Emett, whose daughter bequeathed it to Eliza Wesley, who bequeathed it to the British Museum (with the exception of no. ix, which has been acquired since. See description of Add. 35022 in the Catalogue of Additions. See also *Monthly Musical Record* for March and April, 1896, and the article in the 1st edition of Grove, vol. iv, p. 482).

"DAS WOHLTEMPERIRTE Klavier," part ii, by Johann Sebastian Bach. *Autograph.* The music is written on two staves of 5 lines

each, the upper part of which is in the C clef, except nos. 1 and 17, where the G clef is employed.

I. "Prælude et Fugue" in C. f. 1.
II. In C minor. f. 2.
III. In C♯. f. 3.
IV. Missing.
V. Missing.
VI. In D minor. f. 4.
VII. In E♭. f. 5.
VIII. In D♯ minor. f. 6.
IX. In E (see above). f. 22.
X. In E minor. f. 7.
XI. In F. f. 8.
XII. Missing.
XIII. In F♯. f. 9.
XIV. In F♯ minor. f. 10.
XV. In G. f. 11.
XVI. In G minor. f. 12.
XVII. In A♭. ff. 13, 14.
XVIII. In G♯ minor. f. 15.
XIX. In A. f. 16.
XX. In A minor. f. 17.
XXI. In B♭. f. 18.
XXII. In B♭ minor. f. 19.
XXIII. In B. f. 20.
XXIV. In B minor. f. 21.

Add. 31594, ff. 1–4b, 40.

Paper; first half of 18th cent. Oblong folio. See also vol. ii, p. 283.

Solos, apparently by Italian composers of the first quarter of the 18th century.

1. "Sinfonia" (Adagio, Allegro, Adagio, *etc.*), in D. f. 1.
2. Unnamed composition in A (movement in $\frac{3}{2}$ time, two in common time, and one in $\frac{3}{4}$ time). ff. 3–4b.
3. Minuet in B♭. f. 40.

Add. 31589.

Paper; ff. 66. Mid. 18th cent. Oblong folio.

"Sonate per Cembalo," by Italian composers of the middle of the 18th century.

1. "Stravaganza (Ciaccona)," in C. "Benedetto Marcello." f. 1b.
2. Adagio, Vivace, and Presto, in B♭. "Benedetto Marcello." f. 6b.
3. Andantino and Presto, in G. "Baldassar Galuppi." [No. 5 of *Sonate per Cembalo*, op. 2, printed by Walsh.] f. 9b.
4. Andante and Allegro, in C. "Baldassar Galuppi." f. 11b.
5. Movement in C (common time). "Dom[eni]co Merola." f. 13b.
6. Vivace in B♭. "Fran[ces]co Modonesi." f. 15b.
7. Allegro in C. "Fran[ces]co Modonesi." f. 16b.
8. Three movements in D (two in common time, one in $\frac{3}{8}$ time). This and nos. 9–11 are anonymous. f. 17b.
9. Movement in B♭ (common time). f. 18b.
10. Three movements in C (two in common time, one in $\frac{3}{8}$ time). f. 19b.
11. Three movements in G, *etc.* (two in common time, one in $\frac{3}{8}$ time). f. 21.
12. Andantino, Grave, and Minuet, in G. "Giuseppe Scarlatti." f. 22b.
13. Allegro with variations, in F. "Dom[eni]co Albertis." f. 24b.
14. Arpeggio and two Allegros in F. "Baldassar Galuppi." f. 26b.
15. Allegro in A. "Dom[eni]co Scarlatti." f. 30b.
16. Allegro in B♭ minor. "Dom[eni]co Scarlatti." f. 31b.
17. Allegro commodo in F. "Pietro Guglielmi" (*b.* 1727). f. 32b.
18. Allegro in C. "Pietro Guglielmi." f. 34b.
19. Allegro and Allegro assai in E♭. "Orazio Mei." f. 37b.

20. Allegro in F. "Gaetano Pampani." f. 39b.
21. Allegro in E♭. "Gaetano Pampani." f. 40b.
22. Two Allegros in C. "Matteo Veneto." f. 41b.
23. Largo, Allegro, and another movement [Gigue?]. "Benedetto Marcello." f. 43.
24. Six movements by "Benedetto Marcello," apparently more properly divisible as follows:—(a) Movement in C ($\frac{3}{8}$ time), f. 45b; (b) Two movements in G ($\frac{3}{8}$ time), ff. 46b, 47b; (c) Short movement (Prelude?) in common time, Cantabile e Largo, and Presto, in A minor. f. 48.
25. Moderato and Allegro assai in C. "Matteo Veneto." f. 50b.
26. Allegro in A♭. "Dom[eni]co Scarlatti." f. 52b.
27. Allegro in G. "Dom[eni]co Albertis." f. 54b.
28. Movement in E♭ (common time). "Dom[eni]co Albertis." f. 55b.
29. Andantino, Allegro, and Gigue, in F. "Baldassar Galuppi." f. 57b.
30. Allegro and Andante with variations. "Pietro Nardini." f. 61b.

Add. 31656.

Paper; ff. 100. Mid. 18th cent. Oblong folio. On f. 25 is the name Johannes Gall.

"Sonate per Cimbalo," by Italian composers of the middle of the 18th century. Most of them consist of two movements only.

1. Allegro moderato and Allegro, in C. This and nos. 2–4 are by "Felice Mazzinghi." f. 2b.
2. Allegretto and Minuet with variations, in D. f. 4b.
3. Allegro and Andantino grazioso, in F. f. 6b.
4. Allegretto with variations (part of the preceding?). f. 7b.
5. Allegro and Allegretto, in G. f. 8b.
6. Allegro in C. "Carlo Legni." f. 9b.
7. Andante and Gigue, in F [published about 1760]. This and nos. 8 and 9 are by "Dom[enico] Albertis" or "Alberti." f. 10b.
8. Allegro in F. f. 12b.
9. Allegro and "Gigue," in G minor. f. 13b.
10. Adagio and Allegro, in F. "Baldassar Galuppi." f. 15b.
11. Allegro in A. "Carlo Legni." f. 17b.
12. Allegro and Minuet, in F. This and nos. 13 and 14 are by "Dom. Albertis." f. 18b.
13. Allegro and Andante, in G. f. 20b.
14. Allegro in C. f. 22b.
15. Andantino and Presto. "Baldassar Galuppi." f. 23b.
16. Andante and Allegro, in A. "Dom. Albertis." f. 26b.
17. Allegro and Allegro moderato, in C. "Pietro Nardini." f. 28b.
18. Adagio, Andantino, and Allegro; in C. "Baldassar Galuppi." The first and last movements were published by Walsh, about 1765, as no. 1 of *Sonate per Cembalo*, op. 1, by that composer. The Andantino (which is in G) is there omitted. f. 30b.
19. Moderato and Allegro, in B♭. "Felice Mazzinghi. f. 35b.
20. Allegro and movement without title (in $\frac{3}{8}$ time), in G. "Gius[epp]e Jozzi." f. 38b.
21. Allegro in B♭. "Pietro Chiarini." f. 42b.
22. Andante moderato and Allegretto, in C. "Gius[e] Jozzi." f. 45b.
23. Allegro, Andante, and Allegro assai; in G. "Andrea Bernasconi." f. 48b.
24. Andantino and Moderato (published as Allegro assai). "Baldassar Galuppi." No. 6 of op. 1 (see above, no. 18). f. 53b.
25. Three movements without titles (in $\frac{2}{4}$, $\frac{3}{4}$, and $\frac{6}{8}$ time), in B♭. This and nos. 26 and 27 are by "Beatrice Mattei." f. 55b.
26. Allegro and Allegro assai, in G. f. 58b.

27. Allegro and Allegro assai, in B♭. f. 61b.
28. Andante and Allegro, in A. This and nos. 29–34 are by "Baldassar Galuppi." f. 63b.
29. Andante spiritoso and Spiritoso, in E. f. 66b.
30. Andante, Allegro, and Allegro assai; in C. f. 69b.
31. Spiritoso, Allegro, and Minuet; in E♭. f. 75b.
32. Andante, Allegro assai in $\frac{3}{8}$ time, and another in $\frac{12}{8}$ time; in F. f. 80b.
33. Larghetto, Allegro assai in common time, and another in $\frac{3}{8}$ time; in C minor. f. 86b.
34. Andante, Allegro moderato, and Andante spiritoso; in B♭. f. 91b.
35. Allegro in G. Anonymous. f. 96b.
36. "Ouertura per Cimbalo," in F. "Paolo Gordini." f. 98b.

Add. 32072, *passim.*

Paper; mid. 18th cent. Folio. See also vol. i, p. 288.

Compositions for the harpsichord, in score, by Karl Heinrich Graun, and other musicians, chiefly German, of the middle of the 18th century. Most of the so-called "Sinfonias" appear to be arrangements of operatic overtures; and many of the pieces marked anonymous are probably by Graun.

1. "Symphonia del Opera 'Adriano.'" "Graun" [1745]. f. 2.
2. Movement in E♭ (common time). Anonymous. f. 4b.
3. Movement in D ($\frac{3}{4}$ time). Anonymous. f. 5.
4. Sinfonia. "Graun." f. 5b.
5. "Symphonia." "[Johann] Agrell." This was probably published, with nos. 6–10, as a set of Six sinfonias. f. 7b.
6. "Sinfonia" (altered into) "Concerto." "Graun." f. 10.
7. "Sinfonia." "Hasse." f. 12.
8. "Sinfonia." "[—] Pulli." f. 12b.
9. "Sinfonia" (Allegro, Andante, Presto, Allegro assai). Anonymous. f. 13b.
10. Concerto in D. "Graun." f. 15.
11. "Sinfonia dell' Opera 'Coriolano' [1750]." "Graun." f. 19b.
12. "Sinfonia dell' Opera 'Phaethon.'" By Graun [1750]. f. 21b.
13. "Sinfonia...da [Frederick II] il Rè di Prussia." This is no. 1 of the series of twenty-four "Sinfonias" published at Leipsic in 1762; but in the present MS. the treble of the second movement is written out on separate staves for 2 flutes, and the third movement is omitted. f. 23b.
14. Concerto in G. "Graun." f. 25b.
15. Concerto in F. Anonymous. f. 28b.
16. Concerto in C. "Graun." f. 31b.
17. Concerto in F. Anonymous. [No. 4 of a set of *Six concertos...by Sig^r Graun and Agrell. Opera 2^da*, about 1765.] f. 34.
18. "Sinfonia dell' Opera 'Mitridate'" [? by "Graun," 1750]. f. 37b.
19. "Sinfonia." "Graun." f. 40b.
20. "Cembalo Concertato," in C minor. "Graun." f. 44.
21. "Concerto per il Cembalo obligato," in C. "Graun." f. 52.
22. Concerto in B♭, apparently in five movements, unless the last three belong to a second concerto in the same key. Anonymous. f. 56.
23. Fantasia in C. Anonymous. f. 68.
24. "Intrade." "[Christoph] Schaffrath." f. 69.
25. Adagio from a Sonata, said to be for "violino solo" by "Locatelli," but not in op. 6 of his works published about 1740 or 1750. Probably the first movement of a harpsichord work, of which the second (Un poco Allegro) and third (Minuet with variations) immediately follow, being here attributed by Carli Zoeller to "Wilhem Friedemann Bach." f. 70.
26. Sonata in E♭ by "Hasse" [no. 4 of the *Sonate per cembalo, op. VII.*, published by Walsh]. f. 73.
27. Allegro ma non troppo, in E♭. "Wilh. Friedm. Bach." [From a

sonata published at Halle in 1739.] f. 76b.
28. "Cembalo concertato" in D. Anonymous. f. 78.
29. "Reueille." "[W. Friedemann] Bach." f. 84.
30. "Imitatio[n] de la Chasse." "[W. Friedemann] Bach." f. 84b.
31. "Partita notturna." "Hasse." f. 85.
32. Fantasia. "[J. Sebastian] Bach." f. 87.
33. "Sinfonia" from "Angelica et Medorus" [? by Graun, 1749]. ff. 88–90.
34. "[Cembalo] Concertato," in C. Anonymous. f. 92b.
35. Allegro in C. Anonymous. f. 96b.
36. Allegro in G minor. Anonymous. f. 98.
37. Movement in F ($\frac{3}{4}$ time). "[Giuseppe] Carcani," 1746. f. 100.
38. Movement in E minor (common time). "Hasse." f. 101.

Add. 14197, f. 58b.

Paper; about 1750. Oblong quarto. See also vol. i, p. 435.

Sketch of the opening bars of "Studio Primo," from the *Sonate per cembalo* published by Francesco Durante about 1750. *Autograph.* Inserted in the middle of another sketch by that composer.

Add. 31553.

Paper; ff. 88. About 1750. Oblong folio.

"Libro de XLIV. Sonatas modernas, para Clavicordio. Compuestas, por... Domingo Scarlati, Caballero del Orden de Santiago, y Maestro de los Reyes Catholicos, D. Fernando el VI [1746–1759] y Donna Maria Barbara" (d. 1758). Below this is written an inscription imperfectly erased, from which it appears that the present copy belonged to "D. Sebastian, principal Organista de la Real Capella." According to the label on the cover, the whole was composed for Dr. John Worgan and the volume was given by Mrs. Worgan to Charles Wesley, whose signature is on f. 2; but in the Fitzwilliam Museum there is a collection of twenty-four sonatas (about 1750), commencing with the same two (but otherwise different) described as written "Para el... Eñbaxador de Benecia" (see the Catalogue of the Music in that library, no. 148). A monopoly was granted to Worgan in 1752 for the publication of Domenico Scarlatti's works and he brought out in that year or shortly afterwards a *Libro de XII Sonatas*, all of which are included in the present collection and are marked below with an asterisk. None of the compositions in this volume are properly to be described as Sonatas, being in one movement. At the end there is a thematic catalogue of the contents of the MS.

1.* Cantabile in A minor. f. 3b.
2.* Allegro in A minor. f. 5b.
3.* Andante in F. f. 7b.

Nos. 4–10 are Allegros.

4.* In F. Published in Pauer's *50 Harpsichord Lessons*. f. 8b.
5.* In G. f. 10b.
6. In B♭. f. 12b.
7. In C. f. 13b.
8. In D minor. f. 15b.
9. In E minor (Fitzwilliam Museum, no. 106, about 1740). f. 17b.
10.* In A. f. 18b.
11.* Presto in C. f. 20b.

Nos. 12–15 are Allegros.

12. In A minor (the last of *Thirty Sonatas*, published by Birchall). f. 22b.
13. In G minor. f. 24b.

14.* In F. f. 25b.
15. In E♭. f. 27b.
16.* Presto in D. f. 29b.
17. Allegro in G minor. f. 31b.
18.* Allegro in G. f. 33b.
19. Presto in B♭. f. 35b.
20. Allegro in B♭. f. 37b.
21. Con spirito and Presto, in A. f. 39b.
22. Con spirito in C minor. f. 41b.
23. Allegro in C minor. f. 43b.
24.* Another in C minor. f. 45b.
25. Non presto in D. f. 47b.
26. Allegro in D. f. 49b.
27. Presto in C minor. f. 51b.
28. Allegro in D minor (no. 2 of *Six Sonatas*, vol. iii, published about 1750). f. 53b.
29. Presto in C minor. f. 55b.
30. Allegro and Presto, in A (no. 4, of *Six Sonatas*, about 1750). f. 57b.
31. Allegro in C minor. f. 59b.
32.* Allegrissimo in C. f. 61b.
33. Allegrissimo in D. f. 63b.
34. Presto in E. f. 65b.
35. Allegrissimo in G minor. f. 67b.
36.* Allegro in G. f. 69b.
37.* Allegro no[n] molto in D. f. 71b.

Nos. 38–43 are Allegros.

38. In F minor. f. 73b.
39. In D. f. 75b.
40. In E♭. f. 77b.
41. In D minor. f. 79b.
42. In F♯ minor. f. 81b.
43. In C. f. 83b.
44. Cantabile in G. f. 85b.

Add. 34267, ff. 25b–28b, 29b–31b.

Paper; after 1755. Quarto. Presented by Augustus Hughes-Hughes. See also vol. i, p. 369, *etc.*

Compositions for harpsichord in an English hand.

1. Andante in C. "Felton." f. 25b.
2. Lesson in C. Anonymous. f. 27.
3. Air with variations in A. "Felton." f. 27b.
4. March in D. "The King of Prussia." f. 28b.
5. Gavotte with variations in A. "Felton." f. 29b.

Add. 31050.

Paper; ff. 27. After 1759. Oblong folio.

"Sei Sonate per il Cembalo . . . dedicate a . . . Amalia Augusta, Elettrice di Sassonia composte di Christlibio Sigismondo Binder." His first work of a similar description (op. 1) appeared in 1759. Nos. 1–3 are in two movements; the others, in three (Allegro con spirito, Andante or Allegretto, Rondeau).

1. Allegro and Rondeau Allegro, in G. f. 2b.
2. Allegro ma non tanto, and Allegro, in F. f. 6b.
3. Allegro ma non tanto, and Minuet, in D. f. 9b.
4. In E♭. f. 13b.
5. In B♭. f. 17b.
6. In A. f. 22b.

Eg. 1402, ff. 1–16.

Paper; about 1760 (?). Oblong duodecimo. Inserted at the beginning of the Album Amicorum of Johann Christopher Wodike, of Altdorf, near Nuremberg, in 1716, 1717. See also vol. ii, p. 565.

Compositions for harpsichord, in a German hand. Anonymous, unless the contrary is stated.

1. Minuet. f. 1.
2–5. Minuets by "[Georg Christoph] Wagenseil" [of which no. 4 is taken from *Six Sonatas for the Harpsichord*,

op. 3, about 1760; and no. 5, from a similar collection, op. 1]. ff. 1b, 2, 2b, 3b.
6. Allegro in G ($\frac{2}{4}$ time). "Wagenseil." f. 4b.
7. Allegro assai. "Wagenseil" [from op. 1]. f. 7b.
8. Minuet. f. 11.
9. Piece without title in F ($\frac{2}{4}$ time). f. 11b.
10. Minuet, by "[Johann] Sibenkaes." f. 12.
11. Scherzo in G. f. 12b.
12. Adagio in F ($\frac{3}{4}$ time). f. 13b.
13. Minuet. f. 14b.
14. Piece without title in G ($\frac{2}{4}$ time). f. 16.

Add. 31748, ff. 13–14b.

Paper; about 1765. Oblong folio. See also vol. i, p. 311, and below (D. 2. t).

A MOVEMENT in $\frac{6}{8}$ time, in B♭, for Pianoforte, by Mozart. The bass is *imperfect*. *Autograph*. Apparently unpublished; described in Köchel (511a) as Rondo.

Add. 32173, ff. 33–38b.

Paper; A.D. 1766. Oblong folio. Apparently belonged to Anna Peyerl (f. 38b). See also vol. i, p. 130.

DIVERTIMENTO (Moderato, Andante, Allegro di Molto) in E♭, by Haydn, 1766. *Autograph*. See Pohl's *Joseph Haydn*, i, p. 352.

Add. 35040, *passim*.

Paper; about 1773. Oblong folio. Belonged in 1773 to S. Wesley. See also vol. i, pp. 69, 147, 185, 438; vol. ii, pp. 3, 570; above, p. 95; and below (part v, section vii, 64, end).

COLLECTION of pieces (original or arranged) for the Harpsichord, *etc.*, some of them in the hand of Samuel Wesley.

1. Minuet in C. "Pepusch." f. 3.
2. "Hymn" in G ($\frac{3}{4}$ time). This and nos. 3–7 are by "Handel." f. 3.
3. Air in "At[a]lanta." f. 3b.
4. March in the Water Music. f. 3b.
5. Minuet in "Sampson." f. 4.
6. Air in "Ariadne." f. 4b.
7. March in "Judas Maccab[æ]us." f. 5b.
8. "Hymn." "Lampi" [? = J. F. Lampe]. f. 6.
9. Lesson (Allegro) in C, with Variations. "Dr. Pepusch." f. 6b.
10. Gigue in C. "Scarllatti." f. 8.
11. Allegro from the Water Music. "Handel." f. 11b.
12. The "Highland Laddie," with Variations. Anonymous. f. 13.
13. The Queen of Spain's Minuet. Anonymous. f. 22.
14. Gavotte in the Overture of "Lotharius." "Handel." f. 29.
15. Rondeaux (apparently from a concerto) in C. "[J. Abraham ?] Fisher." *Incomplete* at the end. f. 30b.
16. Sonata in B♭. "Dr. Arnold." f. 36 (reversed).
17. Gigue in A [from *Suites de Pièces*, vol. i, no. 1, 1720]. "Handel." f. 37b.
18. Allemande in G minor [from the same, vol. iii, no. 2, 1723]. "Handel." f. 39b.

Add. 31763, f. 12.

Paper; after 1774. Oblong octavo. Belonged to Samuel Wesley in 1774. See also vol. ii, p. 570; *etc.*

MINUET in G, apparently for the Harpsichord, inserted in a book of violin tunes.

Add. 34998, *passim.*

Paper; about 1774–1775. Oblong folio.

SHORT PIECES for the Harpsichord, mostly juvenile compositions, by Samuel Wesley.

1. Rondo in B♭. f. 14.
2. Sonata in G, 1774. f. 15b.
3. Allegro, from another Sonata in G. *Incomplete.* f. 19.
4. Sonata; the first movement in B♭, the others in G. f. 23.
5. "Miss Guisses (*sc.* Guise's) Minuet." f. 34b.
6. Two movements, in B♭ and F, from a Sonata. f. 40.
7. Affetuoso in G minor. "Geminiani." f. 45.
8. Lessons, in D and G, 1774. f. 49.
9. Sonata—apparently a sketch. f. 53.
10. Sonata in B♭—two movements. f. 55b.
11. Sonata in G. f. 58b.
12. Minuet in F. f. 61b.
13. Minuet in B♭. *Unfinished.* f. 79.
14. Movement in B♭ (common time). f. 79b.

Add. 35007, ff. 67–85.

Paper; 1777–1799. Quarto. See also vol. i, p. 417; above, pp. 101, 103; and below (A. 19. a, 1801; A. 19. b, 1791 and 1832–1834; A. 19. c^3, 1811; B. 3, 1779–1800; C. 3; D. 2. p; D. 3. l; D. 4. f).

EARLY COMPOSITIONS by Samuel Wesley, for Harpsichord or Pianoforte. *Autograph.*

1. Minuet in G, 1777. f. 67.
2–35. "Preludes in all the keys throughout the Octave," 1797. ff. 68–82.
36. Movement in D ($\frac{3}{4}$ time), 1797. f. 83.
37. Short Adagio in E minor. f. 84.
38. Melody in $\frac{3}{4}$ time. f. 85.

Add. 32042, ff. 1–9b.

Paper; A.D. 1778 (?). Folio. See also above, p. 32.

GRAND SONATA (Allegro, Andante con moto, Rondo, Finale), in E♭, for Pianoforte, by W. [Friedrich Ernst] Bach, London, 1778, "first performed at Bach's Concert, Hannover Square." *Autograph.*

Add. 35018, f. 55b.

Paper; about 1780 (see f. 1). Oblong folio. See also above, p. 7.

SONATA for Harpsichord by Domenico Scarlatti; copied by Charles Wesley from a MS. belonging to Dr. John Worgan, "not in the collection of Lord...Fitzwilliam...or in the set of Mr. Kelway" (see end).

Add. 29294.

Paper; ff. 7. About 1781. Oblong quarto.

"TRE SONATE, pel Piano-Forte, di Muzio Clementi, Op. 10. Originale 2^do" [composed at Vienna in, or soon after, 1781].

1. In A. f. 1.
2. In D. f. 3b.
3. In B♭. f. 5b.

Add. 31617, ff. 74–77.

Paper; A.D. 1783 (?). Oblong folio. Belonged to Dr. [Philip] Hayes. See also vol. ii, p. 461.

SONATA in C minor, by Leonardo Leo, apparently copied at Naples in 1783. The first movement only (in Alla breve time).

Add. 35025, *passim*.

Paper; about 1783 (see end). Oblong folio. Belonged in 1783 to Samuel Wesley, who has added a composition at the end (see vol. ii, p. 73).

ARRANGEMENTS, and a few original pieces, for the Pianoforte or Harpsichord, apparently in the hand of I. H. (see f. 2).

1. Lisbon Minuet. f. 3.
2. Aurette's Minuet. f. 3.
3. Belleisle March. f. 3b.

Nos. 4–10 are minuets.

4. Lady Coventry's. f. 3b.
5. Duke of York's. f. 4.
6. Fisher's. f. 4b.
7. Lord How's (new). f. 5.
8. "The Court." f. 5b.
9. Lady Powis'. f. 6.
10. "The Masquerade." f. 6b.
11. The Gavotte in "Otho." "Handel." f. 7.
12. Air in the Water Music. "Handel." f. 7b.
13. Gavotte, with Variations, in D. "Stanley." f. 8b.
14. Minuet in A. "Felton." f. 9b.
15. Lesson in F. "Aylward." f. 10b.
16. Movement in C ($\frac{12}{8}$ time). "Scarlatti." f. 12b.
17. Lesson in G. "Galupi." f. 13b.
18. Overture to "Artaxerxes." "Dr. Arne." f. 14b.
19. Air sung by Miss Brent in "Love in a Village." "Dr. Arne." f. 17.
20. Another, in the same. "Giardini." f. 17b.
21. March in "Scipio." "Handel." ff. 18, 18b.
22. Overture to "Thomas and Sally"; followed by the air, "To ease his heart." By Dr. Arne. f. 19b.
23. Air in A. "T. Baildon." f. 21.
24. "The Bird that hears her nestlings cry." Anonymous. f. 21b.
25. "Lovely Nymph." Anonymous. f. 22.
26. "The Braes of Baladine." f. 22b.
27. Song in F ($\frac{3}{4}$ time). f. 23.
28. Con spirito and Allegro (Overture?) in B♭. *Incomplete* at the end. Anonymous. f. 24b.
29. Song in D ($\frac{3}{4}$ time). f. 25b.
30. Song in E (common time). f. 26.
31. Andante in F ($\frac{3}{4}$ time). f. 27b.
32. Short movement in G (common time). By S. Wesley (?). In pencil. f. 29b.

Add. 29801, *passim.*

Paper; about 1784–1800. Oblong folio. See also under Sketch-books, below (part iv, section iv).

PIANOFORTE solos in the hand of Beethoven—chiefly sketches. Included are the following:—

1. Piece unnamed [Rondo of G minor sonata, op. 49, no. 1]. f. 41.
2. Another [first eight bars of the fugue in G minor by Handel]. f. 45.
3. Sonata in G. f. 47.
4. Piece unnamed [Variations on "Nel cor più," about 1795]. f. 50.
5. Another [Sonata in E♭, op. 7; published in 1797—see G. Nottebohm's *Zweite Beethoveniana*, pp. 508–512]. ff. 58, 58b.
6. Andante in A♭ ($\frac{2}{4}$ time). f. 60.
7. Piece unnamed [Sonata in E, op. 14, no. 1; published in 1799]. ff. 64, 65b.
8. Beginning of Sonatina [in G minor, op. 49]. f. 66.
9. Piece unnamed [part of the Rondo from the Sonate pathétique, op. 13, published in 1799]. In a later hand. f. 66.
10. Coda [to the *Zwölf deutsche Tänze*, performed in Vienna, 22 November, 1795]. f. 72.
11. Fragment headed "Zum Andante." In the margin is written "Zu den neuen Sonaten [? op. 10, written before 7 July, 1798] ganze kurze Menuetten. Zu der aus dem c moll bleibt das Presto weg" (see also f. 102). f. 82.
12. "Sonata terza," *sc.* op. 10, no. 3. ff. 90, 102b, *etc.*
13. Sketches for Sonata in G (op. 49, no. 2). f. 106.
14. Minuet in E♭. f. 119.
15. Piece unnamed [Sonata in E, op. 14, no. 1]. ff. 121–122.
16. Fragment in E♭, at the beginning of which is written "Umänderung einiger Stellen im Mozartschen O (or C)." f. 125b.
17. Piece unnamed [opening movement of the Moonlight sonata, op. 27, no. 2; published in 1802]. f. 139.
18. Another [Minuet from Sonata in D, op. 10, no. 3]. f. 156b.
19. Fugue (à 4), in C. f. 158.

Add. 34608, *passim.*

Paper; about 1785–1789. Oblong octavo. See also vol. i, p. 74.

FRAGMENTS for Harpsichord or Pianoforte, in the hand of John Stafford Smith; from a miscellaneous collection of short compositions.

Add. 14110, f. 159b.

Paper; A.D. 1786. Oblong quarto. See also vol. ii, p. 84.

SHORT PIECE in C ($\frac{3}{8}$ time), written at the end of some solfeggi by Francesco Durante. Possibly intended as a vocal exercise, with a bass and a few chords added for the accompaniment. At the beginning is written the word "Taice" or "Trice," but in what connection does not appear.

Add. 32236, ff. 63–189b *passim.*

Paper; about 1790–1830. Oblong folio. See also vol. ii, p. 383; above, pp. 99, 103; and below (A. 19. b, 1820; A. 19. b², 1835; D. 1. k).

COMPOSITIONS for the Pianoforte by Johann Nepomuk Hummel, mostly *autograph.*

1, 2. Two pieces from a set of "Six Bagatelles," namely;—one without title in F ($\frac{6}{8}$ time), and a Larghetto in A♭. ff. 63, 65.

3–5. "Trois Divertissements." ff. 67, 70, 74.
6. Fantasia, beginning in A♭, and ending in C. f. 79.
7. Fantasia, in C minor, 1794 (?), "Plaid at the Benefit this year." f. 87.
8–10. "Tre Fughe a 4^{tro} per il Cembalo" [op. 7, about 1830]. ff. 94, 95b, 96b.
11. Impromptu "in Canone." f. 98.
12. March in E♭. f. 99.
13. Overture in B♭. f. 100.
14. Potpourri, written for Fr. von Dogàly [about 1825]. f. 104.
15–17. Three Rondos, in B♭, A, and C. ff. 108, 112, 116.
18. Another in B♭. f. 120.
19. Rondo "all' ongarese." ff. 123–125b.
20. "Rondoletto Cosaque." f. 134.
21. "Sonata 9" (Allegro moderato, Andantino, and Fugue), beginning in A♭ and ending in E♭. f. 137.
22. [Grand] Sonata in D [op. 106], 1824. f. 142.
23. "Jem of Aberdeen," with seven variations. "Master Hummel from Vienna—only Twelve years of age" [?1790]. f. 157.
24. "Aria de Malborouck," with nine variations. f. 159.
25. Eleven variations for Harpsichord or Pianoforte," in A. f. 162.
26. Tema, with variations, by Count Brühl. f. 165.
27. Aria with six variations (on a theme from "Aline"). f. 171.
28. Sketch of what appears to be intended for a set of eleven variations. f. 173.
29. Air with variations. f. 174.
30. Introduction and air with variations. f. 176.
31. Piece without title in C ($\frac{2}{4}$ time). f. 178.
32. Piece without title ["Romance favorite," op. 107, about 1830], with variations. f. 180.
33–44. Set of twelve "Wälzer alla Sontag." ff. 183–188b.
45. Sketch of what appears to be a sonatina in G, beginning with an Adagio and ending with an Allegro assai. f. 189.

Add. 32181, ff. 228–234b.

Paper; A.D. 1793. Oblong folio. See also vol. i, p. 317.

SKETCHES of a set of Twelve Minuets for Pianoforte, by Franz Xaver Süssmayr, 1793. *Autograph.*

Add. 35008, ff. 7–22.

Paper; about 1794 (watermark)–1831. Oblong folio. See also above, p. 15.

SOLOS for Pianoforte, most of them *autograph*, by Samuel Wesley.

1. Minuet in C, about 1794 (watermark). f. 7.
2. Sonata in C, 1813–1831. f. 8.
3. War-song, Amsterdam, 1814. f. 17.
4. "Morgiana," arranged as a Rondo. f. 18b.
5. Aria with variations. f. 20.
6. Andante in A. f. 22.

Add. 30392, ff. 19b, 49b–53, 78b.

Paper; A.D. 1795, *etc.* Quarto. See also vol. i, p. 75.

SKETCHES of compositions for Pianoforte or Harpsichord by W[illiam] C[rotch]. *Autograph.*

1. Piece unnamed (fourteen bars), in C. At the beginning are the initials G. H. H. (?). f. 19b.
2. First movement, and beginning of second movement, of a piece in C, dated 9 March, 1795. f. 49b.

3. Andantino, forming apparently the opening movement of a Sonata in G, dated August, 1795. Preceded (at f. 51) by a composition originally intended for 3 instruments, but afterwards altered into the above Andantino. f. 52b.
4. First movement, a few bars of a Non troppo allegro, and other movements—probably for a Sonata. f. 78b.

Add. 35024, ff. 23–26.

Paper; about 1795 (watermark), *etc.* Oblong folio, *etc.* See also vol. i, p. 93.

PIANOFORTE SOLOS, arranged or otherwise, by English composers.

1. Air from a symphony in C. "Haydn." Apparently in the hand of Samuel Wesley. f. 23.
2. Allegretto legato in D minor; described in the same hand as "Fragment of a sonata by the late Thomas Linley, sen^{r}" [d. 1795]. f. 24.
3. "The Princess of Wales' new Scotch Minuet," about 1795 (watermark). "Arnold." f. 25b.

Printed Book, E. 318, f. 3 (at end).

Paper; about 1796 (watermark). Oblong folio. See also vol. ii, p. 316.

"SUSSEX Slow March," arranged for Pianoforte; the air by [? John Abraham] Fisher.

Add. 14343, ff. 47–52b.

Paper; after 1798. Oblong folio. See also vol. ii, p. 119.

COMPOSITIONS for the Pianoforte.

1. "Happy were the days": air [from "Ramah Droog"], "by [Joseph] Mazzinghi [1798]; with variations... by Samuel Wesley," in the *autograph* of the latter. ff. 47–50, 51b–52b.
2. Part of the opening Allegro of the Sonata in E♭ (op. 11, 1792). "Muzio Clementi." f. 50b.

Add. 29997, *passim.*

Paper; about 1799, *etc.* Oblong folio. See also String Quartets (1826), below (B. 3).

SKETCHES [by Ludwig van Beethoven] of what appear to be compositions for the Pianoforte.

1. Piece without title [*Sieben Variationen über . . . 'Kind, willst du schlafen,'* 1799]. f. 8b.
2. Some variations [? in G]. f. 32.
3. Sonata in B♭ ($\frac{3}{8}$ time). Only seven bars. f. 39.

Printed Book, e. 29 (end).

Paper; ff. 22. 18th cent. Oblong quarto. Immediately following a *printed* copy of Giuseppe Trevisani's *Sonate a Violino, e Violoncello, e Cembalo,* published at Brussels in 1706.

TEN SONATAS for Harpsichord, consisting of three or four movements, of which the first is (with one possible exception) Adagio, the second (where named) an Allemande, the third (where there is one) Saraband, Courante, *etc.*, and the last movement in $\frac{12}{8}$ time (*sc.* a Gigue). Anonymous.

Add. 14245, ff. 34–57b.

Paper; 18th cent. Oblong folio. Belonged to Gennaro de Magistris in 1746. See also vol. i, pp. 368, 457; vol. ii, p. 461; and Treatises, below (part v).

"Sonate d' Intavolatura," written by Domenico Alberti, for Alessandro Scafa. They are twenty-one in number (the last *imperfect* at the end), and consist of single movements (Allegro, Andante, Gigue and Adagio, *etc.*). Included are three of the *VIII Sonate per Cembalo*, published as his own by Giuseppe Jozzi at Amsterdam [1761], and portions of five other of the so-called sonatas in that work. No. 6 is quoted in Grove's Dictionary as containing a specimen of the "Alberti" bass.

Add. 31154, ff. 204–207.

Paper; 18th cent. Oblong folio. See also vol. ii, p. 335.

Sonata in G (Allegro, Andante, and Minuet) for Harpsichord, by Georg Christoph Wagenseil.

Add. 31552, ff. 1–3b.

Paper; 18th cent. Oblong octavo. See also vol. ii, p. 82.

Moderato e Cantabile ($\frac{3}{4}$ time), from a Sonata in G minor, by Domenico Scarlatti.

Add. 31637, ff. 22–26.

Paper; 18th cent. Oblong folio. See also vol. i, p. 228.

Sonata (Allegro, —, Adagio, Allegro), in E♭, by Hasse.

Add. 34996, ff. 3, 7b, 32, 34b.

Paper; 18th cent. Oblong duodecimo. On the cover are the initials J. T., with the date 1745, but most of the MS. must have been written after that year. See also vol. i, pp. 148, 376; vol. ii, p. 594; and below (A. 25, 26).

Compositions, arranged or otherwise, for Harpsichord or Pianoforte, from Samuel Wesley's "First Music B[oo]k."

1. Minuet in "Ariadne." "Handel." f. 3.
2. Minuet (Allegro moderato). "Handel." f. 7b.
3. "Old clapping cotillon." f. 32.
4. Another cotillon. f. 34b.

Add. 16155, ff. 90–122b *passim*.

Paper; 2nd half of 18th cent. Large folio. See also vol. ii, p. 350.

Compositions for Harpsichord, apparently in the hand of John Burton, in score.

1. "Pièces de Clavecin tirées des différens Ouvrages de Mr. F. Geminiani, adaptées par lui-même à cet Instrument" [published in 1743]. The first piece, a Prelude, has what looks like an alternative setting (which

does not appear in the published work) written under it. ff. 90–99b.
2, 3. Fugues in A minor and G. "[John] Burton," 1753, *etc.* ff. 100, 106b.
4. Sonata (Spiritoso, Allegro assai, Allegretto, Presto), in E. "Hasse." ff. 108b, 109.
5. Unpublished Sonata in E (Movement in $\frac{2}{4}$ time and Andante with variations). "[John] Burton." ff. 109b–110b.
6. Fugue in G. "Burton." f. 115b.
7. Minuet in E♭. Anonymous. f. 122b.

Add. 32075, ff. 1–10.

Paper; 2nd half of 18th cent. Folio. See also above, p. 98.

SOLOS for Harpsichord.

1. Sonata (Allegro, Andante, Minuet, Polonaise), in C. "Giovanni Adolpho Hasse." f. 1.
2. Solo, *sc.* Sonata (Adagio, Allegro, Minuet), in B♭. "J. P. Kirnberger." ff. 7–10.

Add. 32161, ff. 1–31b, 47–71.

Paper; 2nd half of 18th cent., with later additions. Oblong folio. See also above, p. 92.

HARPSICHORD Music, by Italian composers of the 18th century, collected by an Englishman, who has inserted exercises and other short pieces apparently of his own composition. The single movements alluded to below are, unless the contrary is stated, in common time and anonymous.

1. Movement in G. "Giambatt[ist]a Sammartino." f. 1.
2. Another [Fugue] in C, preceded by a sketch of the same. ff. 3b, 4.
3. Movement in E♭ ($\frac{2}{4}$ time). f. 5.
4. Beginning of a composition in A. "S. W. Barker, Oct., 1830." f. 8b.
5, 6. Two "Sonatas" (single movements), in B♭ and G. "Francesco Pogliani." ff. 9, 10b.
7. Movement in D minor ($\frac{3}{4}$ time). f. 13.
8. "Sonata" (Spiritoso and Minuet), in F. f. 15.
9. Another (Larghetto), in A. f. 19.
10. Sonata (Allegro, Adagio, Minuet), in G. "Carlo Monza." f. 21.
11. Another (Allegro), in D. "Carlo Monza." f. 25.
12. Adagio and Allegro, in C minor. Probably *autograph*. f. 27.
13–15. Movements in G, E, and B♭ ($\frac{3}{4}$ time). ff. 28, 28b, 30.

The heading on f. 47, "Toccate per cembalo," appears to apply to all the remaining numbers.

16. In C minor. "Durante." f. 48.
17. In G ($\frac{3}{8}$ time). "Tedesco." f. 50.
18. In G minor ($\frac{3}{8}$ time). "[J. A. Hasse detto il] Sassone." f. 50b.
19. In G, followed by Fugue. "Scarlatti." f. 51.
20. In F (Adagio). f. 53b.
21. In C minor. "[? Francesco] Mancini." f. 56.
22. In D minor, followed by Fugue. "Scarlatti." f. 58b.
23. A similar composition, in G. f. 61.
24. Another in D minor; ending with a third movement (in $\frac{3}{8}$ time), in A. f. 64.
25. In G. f. 66.
26. Another in G, preceded (f. 67b) by an Arpeggio in D, and ending (?) with a third movement (in $\frac{3}{8}$ time). f. 68.
27. In A minor. f. 69b.
28. Unfinished sketch [Fugue] in C minor. In a different hand, apparently that of S. W. Barker (see f. 8b). f. 71b.

Add. 14396, f. 13.

Paper; late 18th cent. Narrow oblong folio. Given by the composer's widow to Vincent Novello. See also vol. i, p. 465.

Minuet and Trio, for Harpsichord, by Mozart. *Autograph.*

Add. 21464, ff. 65, 77b.

Paper; late 18th cent. Oblong folio. See also above, p. 30.

Compositions for Harpsichord or Pianoforte.

1. "Sinfonia," consisting of Allegro, Andante, and a repetition of the first Allegro, in D. "Ambrogio Minoja." ff. 65–70.
2. "Lady Frances West's Minuet," in a different hand from the preceding, but written on the back of a piece by the same composer. f. 77b.

Add. 21467, ff. 83–121b *passim.*

Paper; late 18th cent. Oblong folio. See also vol. ii, p. 360.

Compositions for Harpsichord. Anonymous.

1. Allegro di molto in B♭. ff. 83–88.
2. Rondo in F. f. 107.
3. Andante from a ballet in an Opera named "Solimano"; followed by Comodo in D, Andantino in B♭, another in A minor, a third (A mezza voce) in A, Allegro in A, Allegretto in E minor, Comodo in C, and Andantino affettuoso in F; apparently from the same work. ff. 109–118.
4. Rondo in E♭. ff. 119b–121b.

Add. 25073–25078, *passim.*

Paper; late 18th cent. Oblong folio. See also vol. ii, p. 322.

Dances, *etc.*, for Pianoforte, from a collection of vocal and instrumental pieces, mostly anonymous, begun in England in 1790. In six volumes.

25073. Nos. 1–23 are "Country dances of the year 1790," followed by instructions for their rendering. Nos. 24–39, 40–46, 53–58, and 63 have also similar instructions.

1. "The Waltz." f. 3.
2. "The Rival Knights." *ib.*
3. "Champ de Mars." f. 3b.
4. "Ça ira": cotillon. *ib.*
5. "Patrick O 'Row." f. 4.
6. "Une jolie Waltz." *ib.*
7. "The Peerage." f. 4b.
8. "Le grand Fetre" (*sic*): cotillon. *ib.*
9. "La Galopade": cotillon. f. 5.
10. "La Strasbourg." *ib.*
11. "Labourie's Gavotta." f. 5b.
12. "Liberty Hall." *ib.*
13. "The Spa Dance." *ib.*
14. "Napper Tandy." f. 6.
15. "Miss Hamilton's Fancy." *ib.*
16. "Buckingham House." f. 6b.
17. "King Street Assemblye." *ib.*
18. "La Petite Savoyarde": cotillon. f. 7.
19. "The Morning Rout." *ib.*
20. "Le Jeune Payisan." f. 7b.
21. "Miss Worsly's Fancy." *ib.*
22. "Le Diable." f. 8.
23. "Trip to Brighton." *ib.*
24. "The Humers of Kilkenny." f. 17b.
25. "Johny McGill." *ib.*
26. "The Braes of Auchtertyre." f. 18.

27. "Lady Susan Stewart's Strathspay." f. 18b.
28. "Col. McBain's Reel." *ib.*
29. "The Cammeronians' Rant." f. 19.
30. "The Chorus Jig." f. 19b.
31. "Lady Carlisle's Reel." f. 20.
32. "Keep the Country, Bonny Lassie." *ib.*
33. "The Colledge Hornpipe." f. 20b.
34. "Duchess of Devonshire's Reel." f. 21.
35. "The Forest." f. 21b.
36. "Lady Duncannon's Reel." f. 22.
37. "Miss Kitty Farquhar's Reel." f. 22b.
38. "The Monarco": cotillon. *ib.*
39. "La belle Janette." f. 23.
40. "Mrs. Casy." f. 23b.
41. "Black Dance." *ib.*
42. "La Storace." f. 24.
43. "Captain Mackintosh." f. 24b.
44. "The Soldier's Joy." f. 25.
45. "Catches and Glees." *ib.*
46. "What a Beau your Granny was." f. 25b.
47. "Miss Fortescue's Minuet." *ib.*
48. "Air de Julie": Villageoise with Variations. "G. A. Eberhard." f. 26.
49. "Caun du Deelish" (Irish air). "J[oseph ?] Dietz." f. 38b.
50. "The Irish Volunteers of the Queen's Country [*sic*] March." "J. Dietz." f. 39.
51. Arrangement of the "Quartetto," op. 21 [about 1770]. "Felice Giardini." f. 39b.
52. Fragment in G (Très gaiement). "[? Johann Friedrich] Edlemann" (fl. about 1780). f. 41b.
53. "Peggy Perkins." f. 42b.
54. "The Prince's Favorite." *ib.*
55. "Jenny Sutton." f. 43.
56. "The Highland Plaid," or "Tartan Plaiddie." *ib.*
57. "Money Musk." f. 43b.
58. "The Nymph." *ib.*
59. "Huntingtone Castle" (Scotch). f. 44.
60. "Lady Mary Montague's Reel." "J. McDonald." *ib.*
61. "The Honble. Charles Bruce's Reel." "Miss Magdne. Stirling." f. 44b.
62. "The Oliphant of Condie's Welcome home." *ib.*
63. "Miss Murray Ochtertyre." f. 45.
64. "Lord Rollo's March." f. 45b.

25074. 1. "Le Boulanger." f. 13.
2. Arrangement of the National Anthem. *ib.*
3. "Les Piadmontese" (*sic*). This and nos. 4, 5, are described as "Country Dances." f. 22.
4. "Greenwich Hill." f. 32b.
5. "Royal Circus." *ib.*
6. "Lady Georgina Gordon's Reel." This and nos. 7–9 are by "[William] Marshall." f. 38.
7. "The Duke of Gordon's Birthday." *ib.*
8. "Miss Milliken's Reel." f. 38b.
9. "The Marques of Huntley's Reel." *ib.*
10. "Colonel Macbean's Reel" (see also 25073, no. 28; *etc.*). f. 39.
11. "The Dutchess of Gordon's Reel." *ib.*
12. "Sir Archd. Grant's Reel." f. 39b.
13. "Athole House." *ib.*
14. "The Bridge of Perth." f. 40.
15. "Dumfries House." *ib.*
16. "Mrs. Robertson's Reel." f. 40b.
17. "The Isle of Skie." *ib.*
18. "Mrs. Christie's Rant." This and no. 19 are by "[William] Marshall." f. 40b.
19. "Lord Alexr. Gordon's Reel." f. 41.
20. "Johny 's made a Wadding o' it." *ib.*
21. "Capt. Macduff's Reel." This and no. 22 are by "[W.] Marshall." f. 41b.
22. "The Bog of Gight." *ib.*
23. "Lady Anne Hope's Reel." *ib.*
24. "The Banks of Gary." f. 42.
25. "Miss Jean Stewart's Reel." *ib.*
26. "Hey to Cupar." f. 42b.
27. "Cadgers of the Cannongate." *ib.*
28. "The Maltman comes a' Monday." *ib.*
29. "Duchess's Slipper": strathspey. *ib.*
30. "Garthland's Strathspey." This and no. 31 are by "Niel Gow [sen.]." f. 43.
31. "Loch Earn Reel." *ib.*
32. "Haddington Assembly": jig. *ib.*
33. "Lady Cunningham's Strathpey." This and no. 34 are by "Gow." f. 43b.

34. "Perthshire Hunt Reel." *ib.*
35. "Lady Loudon's Strathspey." "Gow." f. 44.
36. "Lady Baird's Strathpey." *ib.*
37. "Follow her over the Border." *ib.*
38. "Duplin House." f. 44b.
39. "Marry Ketty": strathspey. *ib.*
40. "Forrest," or "The Duchess of Hamilton's Delight" (the melody as in 25073, no. 35). *ib.*
41. "Hon^ble^ Col. Hamilton's Delight," or "New Country Bumpkin" (for mode of dancing, see 25073, f. 2). f. 45.
42. "Miss Graham of Inchbrakie's," or "Mrs. Duff's Fancey." *ib.*
43. "Marshall's Strathspey." f. 45b.
44. "Sir John Henderson's Jigg." *ib.*
45. "Hon^ble^ Mrs. Drummond of Perth's Strathspey." *ib.*
46. "Fairly Shot of her": jig. f. 46.
47. "Light and airy": jig. *ib.*
48. Hornpipe. *ib.*
49. "The Crieff Meeting." f. 46b.
50. "Miss Susan Ca[m]pbell Monzie's Strathspey." *ib.*
51. "Capt. Robertson Lude's Strathspey." *ib.*
52. "The Maids of Arrochar." f. 47.
53. "The Crooked Horn Ewe." *ib.*
54. "Good Morrow to your night-cap." *ib.*
55. "Lord MacDonald's Reel." f. 48b.
56. "Back of the Change-House." *ib.*

25075. For all the numbers in this volume, reverse the MS.

1. "Dunkeld House." f. 40.
2. "Irish Girl." *ib.*
3. "Atholl Brose." f. 39b.
4. "Hilton Lodge." *ib.*
5. "Lord Home's Strathspey." f. 39.
6. "Follow Him over the border" (melody as in 23074, no. 37). *ib.*
7. "Lady Baird's Strathspey." f. 38b.
8. "Mr. Hamilton of Wishaw's Reel." *ib.*
9. "Jenny Nettles": reel. f. 38.
10. "Lady Madelina Sinclair's Strathspey." f. 37b.
11. "The Caledonian Hunt." *ib.*
12. "Lord Macdonald's Reel." f. 37.
13. "Mr. Macdonall Grant." f. 36b.
14. "Jenny Sutton" (melody as in 25073, no. 55). *ib.*
15. "Perthshire Hunt" (see also 25074, no. 34). f. 36.
16. "Loch Erroch Side." *ib.*
17. "Miss Mary Macdonald's Reel." *ib.*
18. "The Dusty Miller" (also in another key on f. 5b). f. 35b.
19. "The London March." *ib.*
20. "The Morgan Rattler." f. 35.
21. "The Bob of Fettercairn." f. 34b.
22. "The Newcastle Troop." f. 34.
23. "Mrs. Dundas of Arniston's Reel." f. 33b.
24. "Dunnera Lodge." *ib.*
25. "Moli (?) ith Wade." f. 33.
26. "I'll be fain to follow you." *ib.*
27. "Kempshot Hunt." f. 32b.
28. "Mrs. Gordon's Troop." *ib.*
29. "Waltzer Sus[s]ex Band." f. 32.
30. "The Colledge Hornpipe." f. 31b.
31. "Neil Gow's Straspey." *ib.*
32. "Drops of Brandy." *ib.*
33. "Coll. McBain's Reel" (see also 25073, no. 28; *etc.*). f. 31.
34. "Jenny's Bawbee." *ib.*
35. "Miss Murray of Auchtertyre's Strathspey." *ib.*

25076. 1. "Miss Keating's Minuet." f. 12.
2. "Sinfonia," in C. f. 13b.
3. Allegro assai in D. "[Muzio] Clementi." f. 16.
4. Allegro assai from Sonata in B♭, op. 9 [about 1785]. "Clementi." f. 17.
5. Allegro con Brio and Rondo Andante, in G, from Sonata, op. 3. "[J. F. X.] Sterckel." f. 20.

25077. 1. Sonata in B♭ (Movement in $\frac{6}{8}$ time, Romance, Rondo Allegretto). Anonymous. f. 2.
2. Sonatina (Pastorale and Allegretto), in C. Anonymous. f. 4b.
3. "March [of] 1^st^ Reg^t^ [of] Guards." f. 6.
4. Aria in "Pelopida[s," 1766]. "F. H. Barthélémon." f. 6b.
5. "The South Fencibles' March." f. 10b.
6. "Quick Step." f. 11.
7. "The London Volunteers' March." f. 11b.
8. "Hertford Quick Step." f. 12b.

9. "Quick Step of the Coldstream[s]." *ib.*
10. "Morning Troop." f. 13.
11. "Retreat" (Quick step). *ib.*
12. "Marche du Duc d' York." This and nos. 13, 14, are taken from a MS. by "[Louis] Von Esch," apparently written originally for the harp. f. 14.
13. "Marche Russe." *ib.*
14. "Marcia-Duetto." *ib.*
15, 16. "The New Waltz," and another "Waltz." f. 17.
17. Allegretto in B♭, from a MS. f. 17b.
18. "Maggie Lawder," with variations. f. 19.

25078. 1. Allegretto in C. f. 2.
2. Minuet and Trio, in G. f. 2b.
3. Another in G. f. 3b.
4. Allegretto in G. f. 4b.
5, 6. Moderato and Minuet, in C. f. 6b.
7. Minuet in C. f. 7.
8. "Polones" (*sic*) in C. f. 7b.
9, 10. Allegretto and Allegro, in G. f. 8.
11, 12. Two Minuets in D. ff. 9, 9b.
13. Minuet in F. f. 10.
14. Minuet and Trio, in D. f. 10b.
15. Piece without name in C, in three short movements: apparently a Sonatina. ff. 12b–14.
16. Short exercises formed on the scales, in all the keys. ff. 22b–24.
17. "Song" (common time), in C; without words. f. 28b.

Add. 31814, ff. 85–92b.

Paper; late 18th cent. Oblong folio. See also vol. ii, p. 34.

Compositions for Pianoforte or Harpsichord.

1. Air in C, with variations. "Paradi[e]s." f. 85.
2. Air in G, with variations. "Jack Latton." f. 88b.
3. Movement in C ($\frac{12}{8}$ time). "Scarlati." f. 91.
4. Minuet in E♭. "Rameau." f. 91b.

Add. 32076.

Paper; ff. 12. Late 18th cent. Oblong folio.

Compositions for Pianoforte or Harpsichord.

1. "18 Balli Inglesi per il Clavi-Cembalo." "Luigi Guldener." ff. 1–7.
2. "Solo pour le Clavecin ou Piano Forte," described overleaf as "Flauto traverso Solo," which, from the fact of the bass being figured, appears to be the more correct description. "[Johann Philipp] Kirnberger." It is really a Sonata (Adagio, Allegro ma non molto, Allegro). ff. 8–12.

Add. 32077.

Paper; ff. 80. Late 18th cent. Oblong folio.

"XV Sonate per il Cembalo," by Joseph [Anton] Steffan.

1. Allegro spiritoso, Andante non molto, Allegro assai; in C. f. 1b.
2. Allegro vivace, Minuet; in D. f. 6b.
3. Cantabile con espressione, Minuet, Allegro assai; in F. f. 9b.
4. "Villanesca galante," Andante, Minuet; in A. f. 14b.
5. Andante cantabile grazioso, Minuet, "Contredanse Angloise"; in G. f. 18b.
6. Andante non molto, Allegro vivace, Minuet, Allegro assai; in E♭. f. 23b.
7. Allegro spiritoso, Andante, Allegro assai; in D. f. 28b.
8. Allegro, Andante grazioso (Minuet altern[atif]), Allegro; in F. f. 33b.

9. Allegro moderato, Minuet, Allegro; in C. f. 38b.
10. Allegro molto, Andante, Polonaise, Allegro assai, Minuet; in G. f. 42b.
11. Adagio, Minuet, Allegro molto; in E♭. f. 48b.
12. Allegro moderato, Minuet, Polonaise, Allegro molto, Air with 12 variations; in C. f. 52b.
13. Allegro, Andante non molto, Minuet, Polonaise, Capriccio, Allegro assai; in G. f. 60b.
14. Allegro spiritoso, Andante cantabile, Minuet, Allegretto; in F. f. 68b.
15. Movement unnamed, Minuet, "Villanesca galante"; in D. f. 75b.

An "Introduzzione" (Adagio), in B♭, is interpolated at f. 59b.

Add. 32181, ff. 235–241.

Paper; late 18th cent. Oblong folio. See also vol. ii, p. 317.

PIANOFORTE solos by Franz Xaver Siessmayr [*sc.* Süssmayr]. *Autograph.*

1. Sonata (Allegro vivace, —, Minuet, Air with variations), in B♭, dedicated to Luigi, conte di Fux. f. 235.
2. Adagio in F. f. 241.

Add. 32315, ff. 101–141b.

Paper; late 18th cent. Folio. See also below (D. 1. d, mid. 18th cent.).

COMPOSITIONS for the Harpsichord.

1. Minuet and Polonaise, in A. This and nos. 2–16 are by "— Gebel." f. 101b.
2. Minuet and Polonaise, in B♭. f. 102.
3. Polonaise in B♭. f. 103.
4. Polonaise and Minuet, in F. f. 103b.
5–16. "[12] Polonoisen de la Redoute, 1755." ff. 104, 104b.
17–160. "[144] Minuetti." "— Lichtenberg." ff. 105–141b.

Add. 32588, ff. 69–112.

Paper; late 18th cent. Oblong folio. See also vol. i, p. 415; vol. ii, p. 593.

HARPSICHORD Sonatas.

1–7. "[Sette] Sonate da camera per cimbalo." "Pietro Crispi." f. 69.
8–15. "VIII Sonata (*sic*) per il Cembalo." "Giovanni Swanberg." f. 92.

Add. 34609, ff. 77b, 81.

Paper; late 18th cent. Octavo. See also vol. i, p. 92.

TWO COMPOSITIONS (unfinished), apparently for the Harpsichord, in the hand of J. Stafford Smith.

1. Introduction in C. f. 81 (reversed).
2. Piece in $\frac{6}{8}$ time, in E♭. f. 77b (reversed).

Add. 17823, *passim*; 17825; 17830, f. 15b.

Paper; 18th–19th cent. Oblong folio. See also vol. ii, pp. 370, 604; above, p. 46; and below (B. 3. 4; D. 1. b).

PIANOFORTE arrangements of compositions by Domenico Dragonetti for the double-bass, *etc.*

17823. 1–10. Solos, concertos, *etc.*, arranged by [Simon] Sechter, and in his hand. ff. 2–43b.

11–50. Collection of pieces in triple time, mostly in B♭ or A, in the hand of Dragonetti. According to a note by Vincent Novello (see f. 1b) they are "apparently subjects for Minuets in the German style." They are numbered 88–126, and between nos. 102 and 103 a Polonaise has been inserted. ff. 49–52b.

17825 (ff. 52). "Six Solo-Pieces selected from the MS. Solos of . . . Dragonetti adapted to the Pianoforte (agreeably to the request contained in his Will) by Cipriani Potter, July 28, [18]46." In the hand of the adapter. They consist chiefly of two or four movements, alternately slow and quick.

17830. 1–3. Short movements in F (waltz time), at the top of which is written what looks like "Love." f. 15b.

4–5. Andante and Allegro, in E minor. f. 28b.

Add. 21466, ff. 60–99.

Paper; 18th–19th cent. Oblong folio. Presented by Sir Walter Calverley Trevelyan, Bart. See also below (D. 1. n; D. 2. t).

"VI SONATE," for the Harpsichord, by Haydn. Published in 1780. See Pohl's *Joseph Haydn*, ii, pp. 310–315.

1. Allegro con brio, Adagio, Allegro; in C. f. 60b.
2. Moderato, Minuet, Allegro con brio (Scherzando); in C minor. f. 68b.
3. Allegro con brio, Largo, Presto ma non troppo; in G. f. 73b.
4. Allegro moderato, Adagio, Allegro; in E♭. f. 78b.
5. Allegro con brio, Adagio, Prestissimo; in G. f. 83b.
6. Allegro moderato, Andante con moto, Allegro; in C minor. f. 90b.

Add. 29295, ff. 81–170 *passim*.

Paper; 18th–19th cent. Oblong folio. See also above, p. 16.

SHORT PIECES, some of them only sketched, others *imperfect*, apparently for the Pianoforte, in the hand, and probably the composition, of Charles Weichsel. The principal ones are:—

1. Allegretto in E. f. 81.
2. Andantino grazioso in F. f. 81b.
3. Allegretto in G. f. 82.
4. Allegro in G. f. 82b.
5. Moderato in G. f. 83b.
6. Andante moderato in A. f. 84.
7. Allegretto non troppo in B♭. f. 84b.
8. Allegro agitato in C. f. 85.
9. Grazioso in A. f. 85b.
10. Allegro in A. f. 86b.
11. Allegretto in A. f. 87.
12. March in D. f. 87b.
13. "Pantomime Music." f. 106b.
14. Allegro in B♭. f. 140.
15. Allegretto in F. f. 140b.
16. Andantino in E♭. f. 141.
17. Moderato in A. f. 142.
18. Minuet in F. f. 143.
19. Rondo grazioso in A. ff. 143b, 165 (reversed).

20. Allegretto in D; followed by a movement in D minor. f. 144.
21. Allegretto in G. f. 145b.
22. Andante in G minor. f. 146b.
23. Polacca in G. f. 147b.

Reversing the volume.

24. Andantino con moto in C. f. 170.
25. Grazioso in F. f. 168b.
26. Andante in B♭. f. 167.
27. Allegretto pastorale. f. 166b.
28. Minuet in G minor. f. 165b.
29. Larghetto in D. f. 162b.
30. Andante grazioso in G minor. f. 162.
31. Allegretto in B♭. f. 161.
32. Moderato, from a Sonata in F. f. 160.

Add. 29321, ff. 31b–32b.

Paper; 18th–19th cent. Oblong folio. See also above, p. 25.

Sketch of Maestoso e cantabile, and part of Allegro di molto, from a pianoforte sonata in A by Muzio Clementi [no. 1 of the set of *IX Sonatas* published in the 2nd volume of Breitkopf and Härtel's edition of his *Œuvres complètes*].

Add. 29371, ff. 96, 102, 105b–117.

Paper; 18th–19th cent. Small quarto. See also vol. ii, p. 207.

The melody with a bass, in score, of the following pieces, which are (with the possible exception of nos. 1 and 2) apparently in the hand of Dr. Timothy Essex, who is evidently also the composer of nos. 15 and 31.

1. "Come, ye jolly Lads, Christmas is a coming." f. 96.
2. "The Trial." f. 102.
3. Cotillon. f. 103b.
4. "A Horse and away to New Market." f. 104b.
5. "Love and a bottle." *ib.*
6. "College Hornpipe." f. 105.
7. "Fischer's Hornpipe." f. 105b.
8. "Souters of Selkirk." f. 105b.
9. "Wallace's March." f. 106.
10. "What a Beau my Granny was." f. 106b.
11. "Fy, gar rub her down." *ib.*
12. "Bonny Jeane." f. 107.
13. "Nancy 's to the Greenwood gone." f. 107b.
14. "Bonny Christy." *ib.*
15. "The Romp." "T. Sx." f. 108.
16. "Gallow Shiels." f. 108b.
17. "Bonny Boatman." f. 109.
18. "The Soldiers Joy." f. 109b.
19. "Saw ye my Love, Peggy." *ib.*
20. "The Savages Dance in 'Robin Crusoe,'" dated (in pencil) 1797. f. 110b.
21. "Prince of Wales's Fancy." *ib.*
22. "Moggie Lawther," or "Margaret Lowther." f. 111.
23. "Cow the Rump." f. 111b.
24. "The Fête [du Village"—added in pencil]. f. 112.
25. "Green grow the Rushes." f. 112b.
26. "Lady Charlotte Spencer's Fancy." f. 113.
27. "Dumbarton's Drums." f. 113b.
28. "Geld him, lassies." *ib.*
29. "Leith wind." f. 114b.
30. "A Scots Measure." f. 115.
31. "The Whim." "T. Sx." *ib.*
32. "Grenier's Hornpipe." f. 115b.
33. "The pleasures of the Town." *ib.*
34. "Marionet's cotillion." f. 116.
35. "The Albany quick march." *ib.*
36. "Ally Croaker." f. 116b.
37. "All around the May-Pole." *ib.*
38. "A lovely Lass unto a Fryar came." f. 117.

Add. 30950, ff. 119b–131b.

Paper; 18th–19th cent. Quarto. See also vol. ii, p. 373.

Movements from four sonatas, for Harpsichord or Pianoforte, by Charles Dibdin. *Autograph.* They appear to have been written for his wife (see f. 126), in the keys of F. f. 119b;—C. ff. 123b, 130b;—and D. f. 126b.

Add. 30951, ff. 46, 190.

Paper; 18th–19th cent. Quarto. See also vol. ii, p. 373.

Two short "Lessons" for Pianoforte or Harpsichord, by Charles Dibdin [from *The Musical Mentor*, pp. 5, 13]. *Autograph.*

Add. 30954, f. 95.

Paper; 18th–19th cent. Quarto. See also vol. ii, p. 376.

Allegro in G ($\frac{2}{4}$ time), the second movement of the first Lesson by Charles Dibdin in 30951 (above). *Autograph.*

Add. 31760, ff. 68–79.

Paper; 18th–19th cent. Oblong octavo. See also vol. ii, p. 606.

"Tarantelle e Balletti nazionali Napoletani per Piano Forte": consisting of five tarantelles (Napoletana, alla Luciana, alla Calabrese, alla Pugliese, and a Trezza), and two "balli" (de' schiavi and di Pacchitella). Anonymous.

Add. 31764, ff. 4–16 *passim.*

Paper; 18th–19th cent. Oblong folio. See also vol. ii, p. 607; and below, p. 353.

Compositions for the Pianoforte in the hand, and (with the exception of no. 6) apparently the composition, of Samuel Wesley, who copied them for a Mrs. Luther.

1. Sonata in C. "Antonio Soler." From MS. belonging to Lord Fitzwilliam. ff. 4–7.
2. A piece without title, in G ($\frac{3}{8}$ time). f. 10.
3. Minuet. f. 11.
4. Study, in E. f. 12b.
5. Another, from a theme by Scarlatti. f. 14.
6. "Quodlibet." "J. S. Bach." Presented to Henry Phillips, the singer, by Vincent Novello, who describes it as taken "from the famous Thirty variations, in canon, *etc.*" f. 16.

Add. 31813, ff. 157–158.

Paper; 18th–19th cent. Oblong folio. See also vol. ii, p. 321.

Melody with bass, in score, of the following compositions, without the words:—

1. "Can you leave ranging." f. 157.
2. "Farewell." "C. Bassani." f. 157b.
3. "Amor, porta." "[A.] Steffani." *ib.*
4. "Go, soft spell." "Jas. Graves." f. 158.

Add. 32043, ff. 70–81b.

Paper; 18th–19th cent. Oblong folio. See also above, p. 32.

Two pieces for the Pianoforte, by W. [Friedrich Ernst] Bach.

1. Air with variations, in C. f. 70.
2. "Le Melancolique": air with variations. f. 76.

Add. 32045, ff. 5b, 6 (reversed).

Paper; 18th–19th cent. Oblong folio. See also below (A. 19. c[1]).

"God save Fredric our King," set to the tune of the English national anthem. The words of the first two verses, as sung in England, are inserted between the melody and the bass, and were apparently intended originally to be sung, the second verse with variations; but other variations added afterwards are not accompanied by words and are presumably for the pianoforte. Written on the back of an *autograph* composition by W. [F. E.] Bach.

Add. 32150, ff. 17–21b.

Paper; 18th–19th cent. Folio. See also in part v (below), Treatises (1757), and Biographies (1883).

"Sechzehn Uebung-stücke für angehende Klavier-spieler," by W. F. Riem.

Add. 32178, f. 55.

Paper; 18th–19th cent. Oblong folio. See also vol. i, p. 166.

Menuetto I, in D; immediately following a composition by F. di Majo. Anonymous.

Add. 32231, ff. 57, 58b.

Paper; 18th–19th cent. Oblong folio. See also below (D. 3. j).

Sketches of Andantino in C, and Larghetto in F, apparently for Pianoforte. [By Johann Nepomuk Hummel.]

Add. 32237, ff. 69–107 *passim*.

Paper; 18th–19th cent. Oblong folio. See also vol. ii, p. 319.

Arrangements for the Pianoforte, or sketches of compositions for that instrument, mostly in the hand of Hummel.

1. Danish melody. f. 69.
2. Tema in A minor ($\frac{3}{4}$ time). f. 72b.
3–7. Krakowiak, Mazurek, Moderato in D minor ($\frac{3}{4}$ time), Allegro in G ($\frac{3}{4}$ time), and "National" in D ($\frac{3}{4}$ time). f. 76.
8–10. "Chansonettes Polonoises." f. 76b.
11. Piece without title, in G ($\frac{3}{4}$ time), apparently Russian. f. 78.
12. Another without title, in F (common time). f. 80.
13. "Rondo villag[e]ois" [published in 1832, op. 122]. f. 88.
14. Tema in G ($\frac{3}{4}$ time). f. 89.

15. Un poco vivace, in F ($\frac{6}{8}$ time). f. 93.
16. Tema (Allegro assai) in E ($\frac{6}{8}$ time). f. 94.
17, 18. Temas in A♭ and E♭ ($\frac{3}{4}$ time). f. 95b.
19. Piece without title, in C ($\frac{3}{4}$ time). f. 105.
20. Another fragment, apparently in C ($\frac{9}{8}$ time). f. 107.

Add. 34007, ff. 24–30b *passim*.

Paper; 18th–19th cent. Oblong folio. See also under Pianoforte Duets (1784), below (19. b[1]).

Fragments of solos for the Pianoforte by Muzio Clementi. *Autograph.*

1. "Canon ad Diapason"; dedicated to J. B. Cr[amer]. f. 24.
2–45. Forty-four "Russian airs. From nos. 7 to 39 inclusively . . . copied from the printed collection with Russian words (Petersb., 1778) and sent by Hatchett to Shield in 1791." Of most, the melody only is given, but of the last five there is a pianoforte arrangement. f. 26.
46, 47. Mazurka and Cosaque, without a bass. f. 28.
48. Part of Allegro in F minor, afterwards inserted in the *Gradus ad Parnassum*. f. 28.
49. Allegretto in C. *Incomplete.* ff. 28b, 29.
50. Allegro con fuoco in C minor. f. 30.
51. Piece without title (? in E♭). f. 30b (reversed).

Add. 31822, ff. 5b–6b.

Paper; early 19th cent. Quarto. See also vol. i, p. 96.

Compositions for Pianoforte, apparently arranged from songs, in the hand of R. J. S. Stevens.

1. "The gallant Schemer's Petition." "J. Sheeles." f. 5b.
2. "The constant Swain and virtuous Maid." "J. Sheeles." "The 2nd part is bass to the 1st; the 1st part is bass to the 2nd." f. 5b.
3. "To Marcella." "[C.] Dieupart." f. 5b.
4. "Lothario." "Dieupart." f. 6.
5. "The New Year's Gift." "Dieupart." f. 6b.

Add. 32188, f. 33b.

Paper; early 19th cent. Quarto. See also vol. ii, p. 628.

Allegro moderato in F, by Hummel. *Autograph.*

Add. 35005, ff. 124, 124b.

Paper; early 19th cent. Quarto. See also vol. ii, p. 572.

Two short pieces in the hand of Samuel Wesley.

1. In B♭ (common time). f. 124.
2. In C ($\frac{3}{8}$ time). f. 124b.

Add. 35007, ff. 86–114.

Paper; about 1801 (watermark)–1843. Quarto. See also above, p. 125.

Compositions written on two staves, apparently for the Pianoforte, many of them in the hand of Samuel Wesley, who is presumably the composer or arranger of them all.

1. Saraband (in G ?); about 1801 (watermark). f. 86.
2. Unfinished movement (in E♭?); about 1812 (watermark). f. 87.
3. Movement in F ($\frac{3}{8}$ time); 1822. f. 88.
4. "Denmark"; about 1830 (watermark). f. 89.
5. "Air from a Set of Sonatinas," in B♭; about 1834 (watermark). f. 91.
6. Sonatina in C. f. 92.
7. Movement [Gigue ?] in D. f. 93.
8–11. Four short Preludes; about 1834 (watermark). ff. 95, 95b.
12. Another (?) in D; 1836. *Copy.* f. 96.
13. "Marche Religieuse"; from "Die Zauberflöte." f. 96.
14. Presto in E♭. f. 96b.
15. Waltz; 1836. *Copy.* f. 97.
16. March in E♭. f. 97b.
17. March (with spirit); "composed when 8 years of age." f. 98.
18. "The lass of Richmond Hill"; arranged as a Rondo. *Imperfect* at the end. f. 98b.
19. Fugue, composed for Mendelssohn, 1837. f. 99b.
20. Andante grazioso in A. f. 101.
21. Variations on a favourite Italian Air, inscribed to Archdeacon Nares. Copied by Eliza Wesley in 1843. f. 103.
22. "Off she goes." *Imperfect* at the end. f. 106b.
23. The *autograph* of the last variation in no. 21 (see above). f. 107.
24. End of movement in B♭ (common time). f. 108.
25. Pencil sketch in B♭ minor (common time). f. 109.
26. Allegro and Minuet in D. f. 110b.
27. "Maggie Lauder." f. 112.
28. Andante in F. f. 113.

Add. 30953, f. 111.

Paper; about 1803 (watermark). Quarto. See also vol. ii, p. 375.

Lesson (Siciliano and Vivace) in G for the Pianoforte, by Charles Dibdin. *Autograph.* [From *The Musical Mentor*, p. 33.]

Add. 31732, ff. 1, 22.

Paper; A.D. 1803, *etc.* Oblong folio. See also vol. i, p. 464.

Solos for Pianoforte. *Autograph.*

1–3. Minuet in B♭, followed by three trios, Rondo in E♭, and Theme with variations in B♭. "Abbé Maxim. Stadler." ff. 2–3b.
4–9. Six Minuets, in C, F, B♭, E♭, G, and D. "F. D. Weber." Appended is his *autograph* assignment of the copyright to F. Cianchettini, dated Prague, 24 May, 1803. ff. 22–28.

Add. 29296.

Paper; ff. 33. About 1804, *etc.* Quarto.

Sonatas by George Onslow.

1. Allegro maestoso, Minuet, and Andante with variations; in C minor. f. 1.
2. Allegro assai, Andante, and Finale (Scherzo); in G minor. f. 16.

Add. 35023, f. 27.

Paper; about 1810. Quarto. See also vol. i, p. 100.

Prelude and Fugue no. 3, from part i of Johann Sebastian Bach's *Wohltemperirte Klavier*. In the hand of Samuel Wesley, being evidently the copy made by him when publishing an edition of that work, in 1810, in conjunction with C. F. Horn.

Add. 14330, ff. 3–120.

Paper; about 1810. Oblong folio. Presented by S. Wesley in 1811 to his friend Joseph Major, whose brother John gave it to Vincent Novello, who in his turn presented it to the British Museum in 1843.

"Ἡ Τελειωσις της Μουσικης, auctore Johanne Sebastiano Bach": a copy of the two parts of *Das Wohltemperirte Klavier*, made by Samuel Wesley, no doubt for the above-mentioned work.

Add. 31723, ff. 49, 51.

Paper; after 1813 (watermark), *etc.* Quarto. See also vol. i, p. 377.

Pieces for the Harpsichord (?), by English composers.

1. "The Queen's Command." From a MS. dated 1657. "Dr. Bull." f. 49b.
2. Ground in F. Anonymous. From [William?] Savage's Library. f. 51.

Add. 31859, ff. 13b–17b.

Paper; about 1815. Oblong duodecimo. See also vol. ii, p. 625.

Solos for Pianoforte.

1, 2. Two Waltzes, in B♭ and C. "Mozart." ff. 13b, 15.
3. "Corn Rigs." f. 16b.
4. "The yellow-haired Laddie." f. 17b.

Add. 19648, f. 46.

Paper; A.D. 1816 (?). Quarto. See also vol. ii, p. 117.

Moderato in E♭ (common time). *Unfinished.* Apparently by W. H. Cutler, 1816.

Add. 35038, ff. 63, 64.

Paper; A.D. 1816, 1834. Quarto. See also vol. i, p. 100.

Two short pieces for the Pianoforte, by S. Wesley. *Autograph.*

1. "The Duke of Wellington's Return," 4 July, 1816. f. 63.
2. Movement in G ($\frac{2}{4}$ time). Composed for Mr. Glenn, 1834. f. 64.

Add. 32411, f. 43b.

Paper; about 1818. Oblong octavo. See also vol. i, p. 157.

Movement in $\frac{6}{8}$ time, by [Ludwig Wilhelm] Maurer. In the hand of Johann Christian Lobe.

Add. 32021, f. 45.

Paper; A.D. 1825. Oblong quarto. See also vol. ii, p. 115.

Sketch in pencil of a Fugue, by Thomas Miles. *Autograph.*

Add. 32229, ff. 140, 148.

Paper; A.D. 1825, *etc.* Folio. See also vol. ii, p. 608.

Compositions for Pianoforte.

1. Rondo (Vivace) in B minor, op. 108. "[Johann Nepomuk] Hummel," 1825. ff. 140–145b.
2–4. Two Krakowiaks and a Mazur[ek]. Anonymous. f. 148.

Add. 32586, ff. 50, 54, 60.

Paper; A.D. 1825. Oblong folio. See also vol. ii, p. 629.

Arrangements for the Pianoforte from [Meyerbeer's] "Il Crociato in Egitto," by John Barnett. *Autograph.*

1. "Cara mano"; with variations. Dedicated to Pio Cianchettini. Op. 8. f. 50.
2. "Giovinetto Cavalier." Dedicated to James Hodgson, M.P. Op. 9. ff. 54–57.
3. "Musical Portraits," from the same work. Dedicated to the Duke of Devonshire. Op. 10. ff. 60–64b.

Add. 31239, ff. 13b–41b *passim.*

Paper; about 1825–1829. Oblong duodecimo. See also under Harmony, below (part iv, section ii).

Fragments on a double stave in the hand of Samuel Wesley, and apparently his composition.

1. Melody, in B♭. f. 13b.
2. Fragment, in F. f. 14.
3. Melody, in A, 1825. f. 15b.
4. Theme for Rondo. f. 21b.
5. Melody, in E, 1826. f. 23b.
6. Waltz. f. 32b.
7–9. Melodies. ff. 34, 37b, 40b.
10. Molto presto. f. 41b.

Add. 32180, ff. 106, 106b.

Paper; A.D. 1826. Oblong folio. See also above, p. 32.

Fugues for Pianoforte, by Ferdinand Hiller, 1826. *Autograph.*

1. In F minor (à 2). f. 106.
2. In D (à 3). f. 106b.

Add. 36738.

Paper; ff. 18. A.D. 1826. Oblong folio. Presented by John Ernst Perabo, Esq., of Boston, U.S.A.

"SONATE fürs Pianoforte allein—Oct., 1826. Franz Schubert"—*sc.* the Sonata in G, op. 78, usually called the Fantasia, no doubt from the word Fantasie written in pencil in the hand of Tobias Haslinger the publisher, who has put his name in ink at the foot of the page. *Autograph.*

The beginning and end of the Andante, as originally written by the composer (ff. 6b and 10), have been crossed out, and the middle of the movement cut out and replaced by the setting which was afterwards published.

Printed Book, H. 2815. g (31).

Paper; about 1828 (watermark). Quarto.

PIANOFORTE arrangements (anonymous) of the following airs:—"The Cobler's Whistle," "Rodolph Victorious," the Finale to Weber's "Der Freischütz," "Weber's [Last] Waltz," "The Rangers" [from "Der Freischütz"], "[Joseph] Hart's 7th Set [of Quadrilles]," and "Jenny's Bawbie" (with variations).

Add. 32587, ff. 16–25b.

Paper; A.D. 1830–1849, *etc.* Quarto and oblong folio. See also vol. ii, p. 119.

SHORT PIECES for the Pianoforte, most of them in the hand of Johann Baptist Cramer.

1. Moderato in E♭. "Boieldieu," 1830. *Autograph.* f. 16.
2. Choral[e] in G. "J. B. Cramer." *Autograph.* Presented to Rev. Edward Goddard in 1841. f. 17.
3. Moderato con grazia, in E. "J. B. Cramer," 1830. *Autograph.* f. 18.
4. Moderato in A♭. In the same hand. f. 19.
5. Andante in G. "W. Crotch." f. 20.
6. "Farewell, Nolton." "W. Crotch." f. 20b.
7. Andantino in G. "Dussek." From "Mrs. Apreece's set." f. 21.
8. Minuet in E. "C. P. E. Bach." f. 21b.
9. Andante in D ($\frac{2}{4}$ time). Ascribed in pencil to Haydn. f. 22.
10. Andante in D (common time). "Rode." f. 23.
11. "Chanson Negre," copied in 1849. "J. J. Rousseau." f. 24.
12. "Les chapeaux." *French.* f. 25.

Add. 31784, ff. 11–14b.

Paper; A.D. 1832. Folio. See also below (D. 3. j).

ARRANGEMENT for Pianoforte solo by Philip Cipriani Hambly Potter, 1832, of his Concertante for pianoforte and strings with orchestra. *Autograph.* See Add. 31782 (above, p. 13).

Add. 31812, ff. 127–133, 149b, 157b.

Paper; about 1833 (watermark), *etc.* Quarto. See also vol. ii, p. 114.

PIANOFORTE pieces. Most of them apparently arrangements.

1. "Shall I, wasting in despayre." This and nos. 2–5 are by "C. S. Evans." *Autograph.* f. 127.
2. "The Rose-bud"; beg. "Lately on yonder swelling bush." f. 128.
3. "Vulcan, contrive me such a Cup." f. 129.
4. "Beauties." f. 131.
5. "Say, mighty Love." f. 133.
6. Minuet in G. "Tartini." f. 149b.
7. A piece without name in G ($\frac{3}{4}$ time). Anonymous. f. 157b.

Add. 34290.

Paper; ff. 43. About 1834. Oblong octavo. Given by E. M. Combe, of Broom Cliff Cottage, to her niece, Mary Ann Ross, in 1834.

WELSH AIRS arranged for the Pianoforte, apparently in the hand of the above-mentioned donor.

1. "Dvyrwch Arlwyddes Owain" ("Lady Owen's Delight"). f. 2.
2. "Megan a gollis a Gardis" ("Margaret has lost her garter"). f. 2b.
3. "March of the Men of Harlech." f. 3b.
4. "Glan Meddy dod Mewyn" ("Good-humoured and fairly tipsy"). f. 4b.
5. "Hen Morgan a wraig" ("Old Morgan and his wife"). f. 5b.
6. "Nôs Galan" ("NewYear's night"). f. 6b.
7. "Codiad yr Haul" ("The rising Sun"). f. 7b.
8. "Codiad yr Hedydd" ("The rising of the Lark"). f. 8b.
9. "Ar hŷd y Nôs" ("All night long"). f. 9.
10. "Llwyn On" ("The Ash Grove"). f. 10.
11. "Y Dydd Cyntav o Aust" ("The first of August"). f. 10b.
12. "Hai Lwli" ("The Welsh Lullaby"). f. 11b.
13. "Pen Rhaw" ("The Head of the Spade"), with five variations. f. 12.
14. "Serch Hutol" ("The allurement of Love"). f. 18.
15. "Llewellyn." Adapted by M. Payne; with three variations. f. 19.
16. "Pant Corlan yr Wŷn"; with four variations. f. 23b.
17. "The Sweet Melody of North Wales"; with four variations. f. 29.
18. "Y Gadlys" ("Of a noble race was Shenkin"). f. 32b.
19. "Blodawr Grûg" ("The Flowers of the Heath"). f. 33b.
20. "Mellionen" ("Sir Watkin W. Wynn's delight"). f. 34b.
21. "Gaerhoffedd cadpen Morgan" ("Captain Morgan's March"). f. 35b.
22. "Blodau y Drain" ("The Blossoms of the Thorn"). f. 36b.
23. "Ymadawiad y Vrenines" ("The Queen's Farewell"). f 37b.
24. "Grisial Ground" ("The Crystal Ground"). f. 38b.
25. "Divyrwch Gwyr Dyvi" ("The amusement of the Men of Dovey"). f. 39b.
26. "Morfan Rhyddlan" ("The March of Rhyddlan"). f. 40b.
27. "Toriad y Dydd" ("The Break of Day"). f. 41b.

Add. 32669, f. 7.

Paper; about 1836 (watermark). Oblong folio. See also vol. ii, p. 425.

WALTZ composed for Mrs. Stone's Album [by M. W. Balfe].

Add. 37056.

Paper; ff. 25. A.D. 1836. Oblong folio.

SONATA in F minor (the original MS.), described by the composer, on a slip pasted in at the beginning of the MS., as "Concert pour Piano seul composé et dedié à Mr. Ignace Moscheles par Robert Schumann. Œuv. 14." For this he afterwards substituted (f. 19), at the request of Haslinger the publisher, the title "[? Zweite] Sonate für das Pianoforte" (see also f. 20). It consisted originally of an Allegro brillante. f. 3;—"Scherzo I° Vivacissimo." f. 8b;—"Scherzo 2^do^ Promenade." f. 12b;—"Quasi Variazioni. Andantino de Clara Wieck" (to whom Schumann appears to have been first engaged in the year of its composition). f. 14;—and a Prestissimo. f. 16b. Of these movements, the two Scherzos were altogether omitted in the first edition; but the second one was restored in the second edition [1853], without the part described as "Intermezzo, molto teneramente" down to the beginning of the Variations (ff. 13–14). The first Scherzo was first published in 1866, by Rieter-Biedermann. A fifth Variation was omitted between those numbered III and IV; and for the first page of the Prestissimo (f. 16b) was substituted that which begins at the top of f. 17, the *tempo* of this movement being altered from $\frac{6}{16}$ to $\frac{2}{4}$. Numerous other alterations were made by Schumann in the course of composing the "Concerto," by which name he still calls it in a letter to Moscheles dated 30 July, 1836. On f. 2 is the *imprimatur* of H[aslinger] the publisher, dated 17 June, 1836, addressed to Herr Schönwälder. The composer's signature is given on ff. 1, 2, 3, 14b, 19, as "Robert," "Rob." or "R. Schumann"; and at the end is written "Five. 5^ten^ Juni, 1836."

Add. 35026, ff. 12–70 *passim*.

Paper; A.D. 1836–1891. See also Albums, below (part iv).

FRAGMENTS of music, apparently all of them written for the Pianoforte, and *autograph*.

1. Fugue in F♯ minor ("The subject from a few notes written in an album by J. B. Cramer"). "W. Crotch," 1836. f. 12.
2. Capriccio (Allegro con Spirito) in F. "I. Moscheles," 1836. f. 14b.
3. Andante in A♭. "J. Benedict," 1838. f. 16.
4. Moderato in A♭. "Thos. Adams," 1836. f. 17.
5. Allegro moderato in D. "J. K. Pyne, Junr," 1837. f. 18.
6. A few bars in C (common time). "S. Thalberg," 1837. f. 24.
7. A few bars in D minor ($\frac{3}{4}$ time). "L. Lablache," 1837. f. 25.
8. Short movement in D minor ($\frac{6}{8}$ time). "Alexandre Dreyschock," 1843. f. 25b.
9. Moderato assai in G. "J. B. Cramer," 1840. f. 29.
10. Bagatelle (Allegretto) in F. "Henry Adams," 1839. f. 31.
11. Andante con affetto in A♭. "C. Neate," 1841. f. 33.
12. Impromptu in B♭. "Cipriani Potter," 1841. f. 39.
13. Capricietto (Moderato espressivo) in A♭. "Friedrich Anton Weber," 1842. f. 40.
14. Andante con moto in G♭ [*Nuits Blanches*, op. 82, Bk. 3]. First 8 bars. "Stephen Heller," 1862. f. 41.

15. Capriccioso in D. First 6 bars. Signed "Marie Louisa Dulcken," 1841. f. 44.
16. Waltz in G. First movement only. "Johann Strauss," 1849. f. 46b.
17. Allegretto semplice in A. "William Sterndale Bennett," 1852. f. 48.
18. Fugue in A minor. Beginning only. "Giovanni Bottesini," 1853. f. 49.
19. Serenade in G minor. "Charles Salaman," 1860. f. 52.
20. Vivace in D. "Ernst Pauer," 1853. f. 53.
21. Allegro from Rondo in A♭. "H. J. Lincoln," 1837. f. 54.
22. Lento. Beginning only. "Henri Herz," 1862. f. 55.
23. Allegretto in F minor. Beginning only. "Charles Hallé," 1859. f. 58.
24. Presto in C minor. Beginning only. "Dr. Heinrich Marschner," 1857. f. 63.
25. Agitato in E. "Joseph Barnby," 1891. f. 65b.
26. Allegretto grazioso in G. "Walter Macfarren," 1890. f. 70.

Add. 35006, *passim.*

Paper; A.D. 1837. Quarto. See also vol. ii, pp. 106, 152.

PIANOFORTE pieces in the hand of Samuel Wesley, by whom they were given to his daughter Eliza a few months before his death. All the compositions not otherwise described are either original works or arrangements of the transcriber's.

1. Introduction and Fugue in G. f. 2.
2. Others, in D minor. f. 4b.
3. Air (Vivace moderato) in D. f. 6.
4, 5. Marches in B♭ and E♭. ff. 6b, 7.
6. Air (con discrezione) in D minor. f. 7b.
7. Presto in E♭. f. 8.
8. Air in D. f. 8b.
9. "The Lass of Richmond Hill"; arranged as a Rondo. f. 9.
10. "The College Hornpipe," with variations. f. 11b.
11. Air (slow) in D minor. f. 14.
12. Piece without title ["A frog, he would a wooing go"]. f. 14b.
13–15. Preludes, in D, E, and E minor. "J. S. Bach." ff. 16b, 17b, 18.
16–31. Sixteen Preludes, in various keys. ff. 18b–25.
32. Prelude in E minor. "J. S. Bach." f. 25b.
33–37. Five Preludes, in E♭, D minor, C minor, and two in B minor. ff. 26b–28b.
38. Gavotte in G minor. f. 29.
39. Fugue in G. f. 30b.
40. Andante grazioso in A. f. 32b.
41. "Widow Waddle." f. 35b.
42. Slow movement (in D?). f. 39b.
43. "Drops of Brandy." f. 40.
44. Piece without title [Air by C. G. Reissiger, commonly known as *Weber's last waltz*]. f. 43b.
45. Slow movement in B♭. f. 47b.

Add. 36747, f. 76.

Paper; A.D. 1848. Oblong octavo.

LENTO in D (common time) by William Vincent Wallace, 1848: a fragment evidently written for an Album of musical autographs.

Eg. 2746, ff. 1–2.

Paper; 1st half of 19th cent. Quarto. See also vol. ii, p. 431.

MARCH in B♭, no. 2 [of op. 76, by Robert Alexander Schumann]. *Autograph.*

Add. 32151, ff. 47–53b.

Paper; A.D. 1850. Oblong folio. Presented by the composer to Dr. Otto Lindner in 1856. See also vol. ii, p. 382.

FANTASIE in B, for Pianoforte, by Friedrich Wilhelm Rust, Berlin, 1850. *Autograph.* Described as "Erste, nicht gedruckte Bearbeitung."

Add. 34537, ff. 1–2.

Paper; [A.D. 1855.] Oblong folio. Presented by the composer's widow. See also above, p. 149; and below (A. 19. b[1]).

MÉLODIE in A, by Sir William George Cusins. [Published in 1855.] *Autograph.*

Eg. 2741, ff. 132–138.

Paper; about 1869 (watermark). Folio. See also vol. ii, p. 439.

VALSE in E♭, by Balfe.

Add. 37046, ff. 93b, 99, *etc.*

Paper; A.D. 1869, 1870. Quarto. See also vol. ii, p. 456.

ROUGH DRAFTS in the hand of J. L. Hatton.

1. Andante in B♭. Apparently adapted from "A[ndreas] Romberg." ff. 93b–94b.
2. Movement in D (common time). f. 99.

Hatton's Pianoforte accompaniments to Paganini's Violin Capriccios are given under Duets for Violin and Pianoforte below (1869), (D. 1. n).

Add. 34182, ff. 112–113b.

Paper; A.D. 1877. Folio. See also vol. i, p. 385.

ARRANGEMENT for Pianoforte, by Liszt, 1877, of his string-quartet "Angelus," here entitled "Der Schutz-Engel" [*Années de Pélerinage*, 3rd year, no. 1]. *Autograph.* Evidently written for the composer's grand-daughter Daniela von Bülow [afterwards Frau von Thode], her name appearing at what must have been originally the commencement of the piece (f. 113), since pasted over.

Eg. 2735, ff. 9–26b.

Paper; A.D. 1882, *etc.* Quarto. See also vol. ii, p. 24.

COMPOSITIONS by Liszt, for Pianoforte. *Autograph.*

1. "Csardàs Macabre." The date "Februar, '81, Budapest" (on f. 15b), followed by the composer's signature, has been crossed out, probably because the work was not finished till rather later. f. 9.
2. "Reminiscenses de 'Simone] Boccanegra' de Verdi," dated at the end "Venezia, Decembre, '82." f. 17.

Eg. 2565, ff. 1–21b.

Paper; 19th cent. Oblong folio. See also vol. i, p. 342.

CANONS in 2 parts for the Pianoforte, nos. 1–6 being originally described as by Sebastian Bach, but attributed in a later hand to "Scheyneder" (*sc.* Xaver Schnyder) von Wartensee.

1. In C minor ($\frac{3}{8}$ time). f. 1b.
2. In C ($\frac{2}{4}$ time). f. 4b.
3. In E (common time). f. 5.
4. "Zirbal" canon (passing through 12 different keys). f. 10.
5. In C ($\frac{6}{8}$ time). f. 13.
6. In F ($\frac{3}{4}$ time). f. 18b.
7, 8. In F minor ($\frac{3}{4}$ time). Two versions. ff. 20, 21.

Add. 31573, ff. 33–52b *passim.*

Paper; 19th cent. Quarto. See also vol. i, p. 386.

SUITES, or movements from suites, by Handel, transcribed by Michael Rophino Lacy, apparently from the originals at Buckingham Palace. Mostly *unpublished.*

1. Prelude and Sonatina, in D minor; evidently intended for no. 4 of the 2nd set of *Suites de Pièces.* f. 33.
2. Prelude, Allemande, Courante, Saraband, Aria with seven variations (printed, except the 5th and 6th variations, in no. 3 of the 1st set), Minuet, and Gigue; in D minor. f. 34b.
3. Prelude (*cf.* no. 2) and Allegro, in G. f. 43b.
4. Overture, Allemande, Courante, Saraband (two settings), and Chaconne with 10 variations; in D minor. f. 46b.
5. Movement in C ("probably a Courante for Harpsichord Lessons"), dated 25 August, 1738. Possibly the treble of a Pianoforte duet. f. 52.

Add. 31802, ff. 27–31b.

Paper; 19th cent. Oblong folio. See also above, p. 18.

"'ANDENKEN an St. Petersburg' Walzer," for Pianoforte, by Joseph Labitzky. Said to be *autograph.*

Add. 35039, f. 78.

Paper; 19th cent. Quarto. See also vol. i, p. 73.

UNFINISHED MOVEMENT in D (common time), probably by a member of the Wesley family.

List of Pianoforte Tunes.

Eg. 1071, f. 77b.

Paper; about 1670–1680. Octavo. See also below, under Violin Solos (25. a), and Virginal Instructions (part v, section vii).

List of tunes to be played as "Lessons upon the virginalls"; inserted in the Common-place book of Samuel Bennett.

b¹. Duets for 1 Instrument.

Add. 29996, ff. 196b, 204b.

Paper; early 17th cent. Small folio. See also above, p. 80.

Compositions, for 4 hands, *sc.* for two performers on one instrument.

1. "A verse for two to play on one virginall or organs," in score. "Nicholas Carleton." ff. 196b–200.
2. A Fancy. "Tho. Tomkins." ff. 204b–206.

Add. 31748, ff. 10–12.

Paper; about 1765. Oblong folio. See also vol. i, p. 311; and Trios for Pianoforte and Strings (D. 2. t).

Pianoforte duets by Mozart. *Autograph.* Apparently unpublished (Köchel, ed. 1905, p. 609).

1. Gavotte in F. f. 10.
2. Allegro in B♭. f. 10b.
3. "Marzia lugubre" in C minor. Beginning only. f. 12.

Add. 14396, ff. 22–28b.

Paper; A.D. 1780? (supposed date of composition). Belonged successively to Mozart's sister, Maria Anna Freifrau von Berchtold zu Sonnenburg (who attests its genuineness), Winslow Young, his brother Charles Young, Mary Tomkison (Mrs. Fouché), Lydia B. Hunt, and (1832–1843) Vincent Novello. See also vol. i, p. 465.

Pianoforte duet in B♭, by Mozart. *Autograph.* [No. 358 in Köchel's thematic catalogue.]

Add. 34007, ff. 1–23b *passim.*

Paper; about 1784 (see f. 3). Oblong folio. For other contents (18th–19th cent.), see above (p. 39); below (B. 2; D. 2. j; D. 7). See also vol. ii, p. 620.

Pianoforte duets—some of them only sketched—by Muzio Clementi. *Autograph.*

1, 2. Nos. 1 and 2 of *VI Sonates pour le Pianoforte à quatre mains.* At the top of f. 3 is written "First published in London, 1784. Tulit alter honores." ff. 1, 4b.
3. No. 8 of *IX Sonates pour le Pianoforte.* f. 9.
4–6. Fragments of nos. 1, 3, and 6 of *Duettinos per pianoforte.* ff. 15–21, 22, 23.

Add. 35007, ff. 126, 127.

Paper; A.D. 1791. Quarto. See also above, p. 125.

PIANOFORTE duet in G (last four pages only), by S. Wesley, 1791. *Autograph.*

Add. 29801, f. 100b.

Paper; about 1793. Oblong folio. See also below (part iv, section iv).

SKETCH by Beethoven [of his Variations in C, for 4 hands, on a theme by Count Waldstein, published in 1794].

Add. 31680, ff. 7–12.

Paper; 2nd half of 18th cent. Folio. See also below (D. 2. t).

"DUETTO (Allegretto and Minuet) à quatre Mains," in A; by J. C. Bach, op. 18.

Add. 32043, ff. 1–20.

Paper; 18th–19th cent. Oblong folio. See also above, p. 32.

FIVE MOVEMENTS in various keys at the beginning of which is written "Divertimento per 4 mani. W. [Friedrich Ernst] Bach." Whether the title refers to the whole, or only to the first two movements, is not certain. They are Allegro assai and Andante with Variations in F. ff. 1b, 5b;—Allegro moderato in B♭. f. 8b;—Andante legato and Allegro fugato in E♭. ff. 13b, 16b.

Add. 32432, ff. 70–79.

Paper; 18th–19th cent. Oblong folio. See also vol. i, p. 460.

SONATA (Allegro non molto, Polacca, Rondeau), in D, for 4 hands, by Franz Seydelmann.

Add. 34054, ff. 15–24.

Paper; early 19th cent. Oblong folio. Belonged to [Lady] Jane Elizabeth Harley, afterwards (1836) Baroness Langdale. See also vol. i, p. 295.

"SONATA a quattro mani," by Bonifacio Asioli.

Add. 14344, ff. 25–38.

Paper; about 1809 (watermark). Oblong quarto. See also above, p. 102.

PIANOFORTE duet (Larghetto, Allegro spiritoso, Largo, Comodo, Presto), in G, by Samuel Wesley, 1791.

Add. 32180, ff. 96–105.

Paper; A.D. 1819. Oblong folio. See also above, p. 32.

OVERTURE in C minor by Himmel, arranged as Pianoforte duet by Hummel, 1819. In the hand of the latter.

Add. 32236, ff. 17–62.

Paper; A.D. 1820, 1822. Oblong folio. See also above, p. 127.

PIANOFORTE duets [by Hummel]. *Autograph.*

1. Nocturne in F, "p[our] P.f. à 4 mains et 2 Cors ad libit" [op. 99], 1822. Preceded by the horn parts. f. 17.
2. "Sonate (Grave, Andantino sostenuto, Rondo) à 4 mains" [op. 92], 1820. ff. 27–62.

Add. 35007, ff. 115–125.

Paper; A.D. 1832–1834. Quarto. See also above, p. 125.

PIANOFORTE duets, by Samuel Wesley.

1. "Easy duet" in G, 1832. *Autograph.* f. 115.
2. "God save the King," with variations; 1834. Copied by F. D. f. 119.
3. Andante in D. f. 124.
4. Fragment [in F ?]. f. 125.

Add. 34537, ff. 3–10.

Paper; A.D. 1863. Oblong folio. See also above, p. 149.

"QUEEN MAB": scherzo for 4 hands in E, by Sir William George Cusins, ended 16 January, 1863. *Autograph.* Dedicated to W. B. Richmond. *Published.*

Eg. 2565, ff. 22–31b.

Paper; before 1865 (see below). Oblong folio. Appears to have belonged to [George French] Flowers (f. 22), afterwards (1865) Mus. Doc. (see f. 1). See also vol. i, p. 342.

PIANOFORTE duets (Fugues), apparently all of them arranged (with the possible exception of no. 4) by Julius André, in whose hand they evidently are.

1. In E♭. "J. S. Bach." f. 22b.
2. In F minor. "G. F. Händel." f. 24b.
3. In D minor. "W. A. Mozart." f. 27b.
4. In D. "J. S. Bach." f. 30.

Add. 37046, ff. 1–21b *passim*, 111.

Paper; A.D. 1869, 1870. Quarto. See also vol. ii, p. 456.

ROUGH DRAFTS of compositions arranged as Pianoforte duets by J. L. Hatton. Nos. 1–4 are from Pianoforte-solo arrangements by Réné Favarger [1855, *etc.*].

1. "Fantasia sur les motifs de 'la Sonnambula' [de Bellini]." f. 1.
2. Another on [Verdi's "Il] Trovatore." ff. 5b–9b.
3. Another on [Weber's] "Der Freyschütz." ff. 11–14b, 21b.
4. Another on [Weber's] "Oberon." ff. 15–18b.
5. "Bragela" (see f. 21b). ff. 19, 21b.
6. "Hark! Apollo." Seven bars only. f. 111.

Eg. 2746, f. 4.

Paper; 19th cent. Oblong folio. See also vol. ii, p. 431.

Largo maestoso (introductory movement) and Allegro con brio (beginning only), in C, for 4 hands. In the hand of Wilhelm Richard Wagner. *Imperfect.*

b². Duets for 2 Instruments.

Add. 31501, vol. i *passim.*

Paper; A.D. 1704. Narrow oblong octavo. See also above, p. 111.

Sonatas (with the possible exception of no. 15) "a due Cimbali," the parts being expressed by 2 figured basses, in score, by Bernardo Pasquini, 1704. *Autograph.* Written for the use of his nephew, Bernardo Felice Ricordati, of Buggiano, in Etruria. They consist of three movements, generally unnamed.

1. In D. f. 3b.
2. In C. ff. 6b–9.
3. In D minor. The second movement is Adagio. f. 11b.
4. In B♭. ff. 14b–17.
5. In B minor. ff. 20b–23.
6. In E minor. f. 32b.
7. In F. ff. 35b–38.
8. In G minor. The last movement is Grave. f. 46b.
9. In C. ff. 49b–52.
10. In E minor. f. 55b.
11. In G minor. f. 61b.
12. In B♭. ff. 64b–67.
13. In A minor. f. 70b.
14. In G minor. ff. 73b–75b.
15. Composition in D, written originally for one instrument, but with the note "si può fare a due Cimbali." f. 77b.

Add. 31577, f. 11b.

Paper; after 1734. Oblong folio.

Suite for 2 harpsichords by Handel. See above, p. 115.

Add. 29801, ff. 129, 129b.

Paper; about 1784–1800. Oblong folio. See also below (part iv, section iv).

Sketch of a movement in E♭ ($\frac{3}{4}$ time), apparently for 2 performers on 2 pianofortes, in score, by Ludwig van Beethoven.

Add. 32236, ff. 126–133.

Paper; about 1835. Oblong folio. See also above, p. 127.

"Le Retour de (*sc.* à) Londres": Grand Rondo brillant [by Hummel, op. 127, 1835]. *Autograph.* 2nd Pianoforte part, to replace the Orchestra (see 32228, f. 61, above, p. 12).

Add. 31573, f. 40b.

Paper; 19th cent. Quarto. See also vol. i, p. 386.

"SUITE (Prelude, Courante, Saraband, and Chaconne) à deux Clavesin" (*sic*), in C minor, by Handel. Only one part is given here. Transcribed by Michael Rophino Lacy, apparently from the original at Buckingham Palace.

c[1]. TRIOS FOR 3 PERFORMERS ON 1 INSTRUMENT.

Add. 32045.

Paper; ff. 6. 18th–19th cent. Oblong folio. See also above, p. 140.

"DAS DREŸBLATT für's Forte-Piano und sechs Hände," *sc.* a composition (Andante con moto in F) for 3 performers on one pianoforte; by W. [Friedrich Ernst] Bach.

c[2]. TRIOS FOR 3 PERFORMERS ON 2 INSTRUMENTS.

Add. 34725, f. 21.

Paper; A.D. 1810. Oblong folio.

TRIO for 3 performers on 2 pianofortes; by Sir Henry R. Bishop. See Trios for Harp and 2 Pianofortes, below (D. 2. n).

c[3]. TRIOS FOR 3 INSTRUMENTS.

Add. 14344, ff. 2–24b.

Paper; about 1811. Oblong quarto. See also above, p. 102.

TRIO (Lento, Presto assai, Andante grazioso, Pastorale-Moderato), for 3 Grand Pianofortes, in D, in score, by Samuel Wesley, 1811.

Add. 35007, ff. 128–164b.

Paper; A.D. 1811, *etc.* Quarto. See also above, p. 125.

THE SINGLE PARTS of the preceding Trio by Wesley. The 3rd pianoforte part and the beginning of the 2nd are in the hand of Samuel Sebastian Wesley. The remainder is *autograph*, as are also an incomplete copy of the 3rd pianoforte part (f. 160) and two fragments containing variations (ff. 163, 164).

Add. 35008, ff. 23–42.

Paper; A.D. 1811. Oblong folio. See also above, p. 15.

ANOTHER COPY of the score of the preceding Trio in the hand of S. Sebastian Wesley.

d. Exercises.

Add. 14244, *passim.*

Paper; about 1715. Oblong folio. The MS. appears to have belonged to Ferdinando Pellegrini (*fl.* 1754) and Girolamo Anibale (see f. 1). See also vol. ii, p. 514; and Harpsichord Instructions, below (part v, section vii, 44).

Lessons in playing and accompanying on the harpsichord, written for 1 or 2 hands, by Alessandro Scarlatti "Caualiere, P° Maestro della Real Cappella di Napoli"; 1715 (see f. 38b). The only two pieces named are "Follia" (f. 32b) and Toccata (f. 36b). The "Cadenze" and "Arpeggi per Cembalo" at ff. 67, 71, are in a different hand. Leaves are wanting after ff. 14, 34, 36.

Add. 11581, f. 8b.

Paper; about 1780. Quarto. See also vol. i, p. 71.

"Lessons XX, XXI, XXII (p. 27 of Mr. Morris' Welsh musical MS.)," *sc.* Exercises (? for the harpsichord or pianoforte), in modern notation. In the hand of Dr. Charles Burney.

19*. Music for Pianoforte with 2 Manuals.

Eg. 2472.

Paper; ff. 24. Before 1754. Oblong quarto. Belonged to Anne Smith in 1754 and to C. E. F. Payne in 1816.

"Sonate per Cembalo con diuerse chiaue," by Francesco Durante. Described on the cover as "Six Lessons...for the Pianoforte."

1. Allegretto in G. f. 1b.
2. Allegro, Andante, Allegro; in C minor. f. 5.
3. Two movements, in G (common time) and F ($\frac{3}{4}$ time). f. 9.
4. Movement in Common time and Allegro, in A. f. 13.
5. Movement in $\frac{2}{4}$ time, in C. f. 17.
6. Movement in $\frac{3}{8}$ time, in A. f. 21.

Add. 14344, ff. 59–81 *passim.*

Paper; about 1809 (watermark). Oblong quarto. See also above, p. 102.

"Aria con [30] Variazioni," by J. S. Bach [from his *Clavier Übung*, part iv, about 1742]. Apparently in the hand of Samuel Wesley. Written for a harpsichord with two manuals.

Spinet Music. *v.* Pianoforte Music.

20. Theorbo Music.

Add. 31698, ff. 7–9.

Paper; about 1813 (?). Folio. See also above, p. 74.

Three pieces for the "Theorboe Lute," in modern notation, apparently by Rudolph Straube.

1. A piece without title. f. 7.
2. Hornpipe. f. 8.
3. Gigue. f. 9.

21. Trombone Music.

Quintet.

Add. 33295, ff. 6b, 31, 50b, 75, 98.

Paper; a.d. 1887. Folio. See also below (B. 4).

Pavan by Tomaso di Canoro, arranged for 5 trombones by M[oritz August] L[andgraf von] H[esse-Cassel].

22. Trumpet Music.

Harl. 6461, ff. 58b, 59.

Paper; after 1635. Small quarto. See also above, p. 57.

Signals for Cavalry, taken from the 2nd part of Mersenna's *Harmonicorum Libri* [XII], published in 1635.

Add. 30839, ff. 4b, 23b, 25, 38, 42, 53, and 70 (reversed).

Paper; 17th–18th cent. Oblong octavo.

Arrangements for flute of compositions apparently written originally for the trumpet. See above, p. 47.

Add. 35026, f. 32b.

Paper; a.d. 1838. Quarto. See also Albums, below (part iv).

Short melody in C ($\frac{3}{8}$ time), probably for trumpet, by Thomas Harper, 1838.

Viol Music. *v.* Violin Music.

23. Viola Bastarda Music.

Add. 30491, ff. 46–49b.

Paper; after 1607. Folio. See also vol. ii, p. 225.

Arrangements for the Viola bastarda.

1. "Cara la uita mia." "Oratio [della Viola]." ff. 46, 49.
2. "Partimento per sonare," to the air "Susanna un giorno" [founded on Orlando di Lasso's "Suzanne un jour"]. "Oratio." ff. 46b, 47b.
3. "Nasce la pena mia." "Gio. Macque." Apparently arranged by Francesco Lombardo (see index, f. 52b). f. 48b.

24. Viola d'amore Music.*

a. Solos.

Add. 31987, ff. 16–20.

Paper; about 1882. Folio. See also vol. ii, p. 640.

"Variation über ein ungarisches Thema für Violin componiert von Kopriva; arrangirt für Viole d'amour." Transcribed for Carli Zoeller, about 1882.

Add. 31990.

Paper; ff. 29. About 1882. Quarto.

"Méthode Facile pour la Viole d'Amour...par Mr. Milandre, œuvre V^e" [1782], with examples (see below). Transcribed about 1882.

1–10. "Airs en sons harmoniques," without accompaniment:—Minuet. f. 11;—Piece without title. ff. 11, 11b;—"Ah, vous dirai-je, Maman." ff. 11, 11b;—"On dit qu'à quinze ans." ff. 11b, 12;—"Je vais le voir." f. 12b;—"Dans un verger Colinette" [by N. Isouard]. f. 12b;—"Est-il un destin plus doux." f. 12b;—Minuet by "[Antoine] Exaudet." f. 13;—Musette by "[J. P.] Rameau." f. 13b;—and "Ah, que l'amour." f. 13b.

11–15. "Airs de différens Auteurs," with a bass for violoncello, namely:—Two Minuets, of which the second is by "[F. J.] Gossec." ff. 14b, 15;—Air (grazioso) by "[J. B.] De la Borde." f. 15b;—Minuet. f. 15b;—and Allemande. f. 16.

16–20. "Pièces pour la Viole d'Amour avec la Basse," *sc.* Adagio, Andante, two Minuets, and Gigue, in E♭; the whole probably intended to form a suite. ff. 16b–20.

Add. 32158, ff. 10–15.

Paper; about 1883. Folio. See also above, p. 4.

Two solos for viola d' amore, by C. G. Siegel or Siegl.

1. "Elfen-tanz." f. 10.

2. "Es ist vollbracht" ("Die Todesstunde"). ff. 14–15.

b. Duets.

Add. 31987, ff. 21–27.

Paper; about 1882. Folio. See also vol. ii, p. 640.

"Nocturne für zwei Violen d'amour von J[ohann?] Kràl, Op. 9." In parts. Transcribed for Carli Zoeller.

Add. 32157, ff. 56, 59.

Paper; about 1883. Folio. See also above, p. 5.

"Fantaisie sur un thême de 'Lucia di Lamermoor,' pour deux Violes d'amour," in parts, by J[ohann?] Kràl. Transcribed from the original in the Imperial Library at Vienna.

* For music for this instrument in combination with other strings and mixed instruments, see especially Add. 32347, ff. 12–38, and 32157, *passim*.

VIOLA DA GAMBA MUSIC. *v.* BASS-VIOL MUSIC.

25. VIOLIN MUSIC.

a. SOLOS

Add. 30483, f. 89b.

Paper; *temp.* Elizabeth. Oblong octavo. See also vol. i, p. 3.

A COMPOSITION, probably English, apparently written, or arranged, for a treble viol. Anonymous.

Add. 15118, ff. 10b–36 *passim.*

Paper; mid. 17th cent. Folio. See also vol. ii, p. 470.

AIRS, apparently for a treble viol, most of them anonymous.

1–4. Prelude, Allemande ("Allmaine"), and two Courantes. f. 10b.
5. Saraband. "[David] Mell" (*fl.* 1657). f. 11.
6. Piece without title. "[John] Banister" [1630–1679]. *ib.* (reversed).
7. Piece without title. f. 12b.
8. "Oxford Senior." f. 13.
9. "Nothinge." *ib.*
10. "Tumblinge Tom." *ib.*
11. "Oxford Minor." *ib.*
12. Piece without title. f. 13b.
13. "New Corant," *sc.* Courante. *ib.*
14. Gigue (*Scotch*). f. 14.
15. Suite (Allemande, Courante, Saraband). f. 14b.
16, 17. Two Courantes, the first by a Frenchman, the second by "David Mell." *ib.*
18. Sketches of a piece without title. ff. 19b, 20.
19. Prelude, Allemande and Courante. "Dauid Mell." ff. 20b, 21.
20–33. Fourteen pieces without titles, possibly some of them intended to form suites. ff. 21b, 22b, 23, 27b–28b.
34. Suite (Allemande, Courante, and Saraband). "G[e]orge Hudson" (*fl.* 1656). f. 36.

Sloane 1247, ff. 65b, 65 (reversed).

Paper; about 1674. Oblong octavo.

AIRS, in a tablature apparently written for the violin in the hand of Patrick Adair, who owned the MS. in 1674.

1. From "Ipsomwalls" [? = "Epsom Wells," a play of which name by Shadwell appeared in 1673]. f. 65b.
2. "Buckaskie his gieg." *ib.*
3. By "Will. Enderwyk." f. 65.

Add. 17853, ff. 5–34b *passim.*

Paper; A.D. 1694 (ff. 34b, *etc.*). Folio. See also vol. i, p. 64.

TUNES written in the G clef, apparently for the violin (or flute), almost entirely in the hand of W. B. (Sir William Blakeston—see

f. 1b). Single leaves are missing after ff. 4 and 21; and two leaves after f. 22.

1–20. Twenty short tunes with the names given at the end in what looks like a species of shorthand, in which most of the Greek letters are employed. ff. 5–7b.
21. Prelude "po[u]r les Muses." f. 7b.
22. Air "pour les Trompettes." f. 7b.
23. "Canary." f. 7b.
24, 25. Two airs without titles. ff. 7b, 8.
26. Prelude. "Grabeu." f. 8.
27. Air. f. 8.
28. "Bore," *sc.* Bourrée. f. 8.
29. Saraband. f. 8.
30. "Returnell," *sc.* Ritournelle. f. 8b.
31. "Symphone." f. 8b.
32. Dance. f. 8b.
33. Air without title. f. 8b.
34, 35. Two Airs. f. 8b.
36. Saraband. f. 9.
37. Prelude. f. 9.
38. "Entrée de la J[e]unesse." f. 9.
39–43. Five airs without titles. ff. 9, 9b.
44. Overture to "Isis" [by Lully]. f. 10.
45–60. Sixteen airs without titles. Blakeston has put his initials (on f. 10b) to no. 46. ff. 10–12, 13.
61. Castanet tune. f. 13.
62–82. Twenty-one airs without titles, except in the case of nos. 79 and 82, which are given apparently in shorthand. ff. 13b–15b.
83. Air. "Peasable." f. 15b.
84–86. The first few bars of three airs, apparently by Blakeston. f. 16.
87–97. Eleven airs, without titles. ff. 16–17b.
98, 99. Two airs by the Hon. John Darcy, of Hornby Castle. *Autograph.* f. 18.
100–103. Four airs, without titles. ff. 18, 18b.
104. Air. "Hon. John Darcy." *Autograph.* f. 19.
105–107. Three airs without titles. ff. 19, 20.
108. "Tho. Preston's jig." f. 20b.
109. Lute tune. "Tho. Preston." f. 20b.
110–114. Five airs without titles. ff. 20b, 21.
115. First and second treble parts of an air. "Robert Smith." f. 21.
116–118. Three airs without titles. ff. 21, 21b.
119. A jig. f. 21b.
120. Scotch tune. *ib.*
121. "Where would coy Amyntas run?" f. 22b.
122. "Since Sylvia too 's so fickle grown." f. 22b.
123. "Hunmanby." "J. Lenton." f. 22b.
124–199. Seventy-six airs without titles. ff. 23–32b.
200. Prelude. f. 32b.
201–204. Four airs without titles. f. 33.
205. "Smith's Delight." f. 33b.
206. "Worksop Waites." *ib.*
207. Air, by "Tho. Farmer." *ib.*
208. Air without title. f. 33b.
209. First treble part of "Cold and raw ye wind did blaw." f. 34.
210. First treble part of "Lillibullero." f. 34.
211–215. Five airs without titles. ff. 34, 34b.
216. "Farewell, farewell." f. 34b.

Add. 35043, *passim.*

Paper; about 1694–1697. Small folio. See also vol. ii, p. 230; above, p. 15; and below, under Flute and Violin Instructions (part v, section vii).

Dance-tunes, *etc.*, for the violin or flute, written in England, and most of them anonymous. Many of them are probably arrangements from Incidental music (see Operas, in vol. i).

1. "A new dance," immediately followed by Minuet and Gigue. f. 5.
2. "The old Riggadoon," and "Prince Lewis's March" (Trumpet Tune). f. 8.
3–7. "A Dutch Minuett," and four other Minuets in various keys. f. 8b.
8, 9. "Favorett," and Bourrée. f. 9.

10, 11. Two pieces without titles (in common time), in A minor. *ib.*
12. Scotch tune (common time). "Purcell." f. 9b.
13, 14. Two pieces without titles (minuets ?), in G and C. f. 10b.
15. Bourrée. f. 17b.
16, 17. Two minuets, in F and C (?). f. 18.
18. "The Sabell," *sc.* Cebell. f. 22.
19. "The Duke of Gloucester's March." f. 22.
20. Minuet in C. f. 22.
21. Dance in D minor (common time). "Lawes." f. 24.
22–24. "Round O" (*sc.* Rondo), Minuet in A minor, and Scotch tune. f. 26.
25. "A Ground," with the ground at the end for 2nd treble and bass viols. f. 27b.
26. "New Scotch Tune." f. 28b.
27. Four unnamed movements (in common time, in $\frac{3}{2}$ time, and two minuets ?), in G. f. 34.
28. A composition in C, in which the time changes frequently (Overture ?). f. 35b.
29. Rondo and two other movements, in D. f. 36.
30. "Sonato" in D, divided into Vivace, Presto, and Adagio: possibly the introductory symphony to a dramatic work. f. 37b.
31. Rondo (Cebell). f. 43.
32. "Tune in imitation of Sabell." "Purcell." f. 45.
33. "A Ground," with the ground at the end for bass viol. "John Eccles." f. 48b.
34. Finale in D. f. 52.
35. "Sonato" (short movement), in G. f. 52.
36. Another (similar in character to no. 28). f. 52b.
37. Another. f. 53b.
38. Six movements, including a Rondo, in various keys. f. 54b.
39. Three movements ($\frac{6}{4}$ time, common time, and $\frac{3}{2}$ time), in G minor. f. 55b.
40. "Purcell's Ground," with the ground at the end for a bass viol. f. 56b.
41. "Mr. Peasable's Tunes": three Lessons (probably for flutes), in D minor. f. 58b.
42. Five movements (common time and $\frac{3}{4}$ time), in G minor. f. 60.
43. "Sonato" in D, including a trumpet solo. f. 61b.
44. Four movements in G, including a Hornpipe and an "Entry." f. 62.
45. Movement in common time, "Mr. Purcell's Farewell," Chaconne, and Rondo; in G minor. f. 62b.
46. "Mr. Akeroyde's Tunes": four Lessons in G and C, and a movement in common time in G. f. 65.
47. Dance in G ($\frac{3}{4}$ time). f. 68.
48. "Mr. Ridgly's Tunes": four Lessons in D minor. f. 68.
49. Two movements (common and $\frac{3}{4}$ time) in B♭. f. 69.
50. Dance in C (common time). f. 69.
51. Rondo and two other movements (common time) in D. f. 69b.
52. Hornpipe in B♭. "[Godfrey] Finger." f. 80.
53. "Solomon Eccles' 1[st] Trebles": ten movements in B♭. f. 86b.
54. Five movements, including a Rondo, in D minor. f. 88b.
55. "Mr. Curtivill's Tunes": six movements in B♭. f. 96b.
56. "Mr. Baptiste's Trebles": seventeen movements in G minor, C, and B♭. f. 97b.
57. Seven movements in B♭. f. 100.
58. "Solomon Eccles' 1 Trebles": ten movements in G minor. f. 101.
59. Chaconne in C. "Pursell." f. 103b.
60. Prelude in C, with a bass. f. 107b.
61. Gigue in B minor; with a bass. f. 107b.
62. Aria and Saraband; with a bass. f. 108.
63. "Aria tra la maniera francese e la spagnola"; with variations (*sminuita* and *a due corde*) and a bass. f. 108b.
64. Saraband, Presto e malincolico, and Aria; in F minor. f. 108b.
65. "La Costanza" and Allemande; with basses. ff. 109, 109b.
66. Prelude, Aria burlesca (with *sminuita*), and "L'Inconstanza." ff. 110, 110b.
67. "Preludio in fantasia," Allegro, "Aria Malincolica," Gigue and Adagio; in E minor. f. 110b.
68. "Genio Inglese," Allegro and

Gavotte with divisions (variations), in G minor. f. 111b.
69. "Andamento," in A (?). f. 112.
70. "Diverse Bizzarr[i]e sopra la vecchia Sarabanda ò pur Ciaccona 6th." f. 112b.
71. Saraband in G minor (?). f. 113.
72. Aria with variation, in D minor. f. 113b.
73. "Giga 6," in G minor. f. 113b.
74. Fantasia in D minor. f. 114.
75. "Russignolo." f. 114.
76. "Violino solo ad imitatione della Trombetta." f. 114b.
77. "Andamento Allegro," in A. f. 115.
78. Prelude and "Passagio rotto," in G minor. f. 115b.
79. Fantasia in B♭. f. 116.
80. "Aria burlesco (*sic*) con molte Bizzarrie." f. 116b.
81. "Coranto a la maniera Francese e Italiana," Aria, Allegro, Arietta, "Passegiata," and "Balletto"; in D. f. 117b.
82. Prelude, terza maggiore (*sc.* in D major?). f. 118b.
83. Prelude, "Andamento," and Aria with variation; in D. f. 118b.
84. Prelude, Adagio, Allemande, Saraband, Aria, Allegro Presto, Gavotte, "Andamento con invitione (*sic*) del Basso," and "Scaramuccia"; in A minor. f. 120.

Add. 22098, ff. 2–12.

Paper; about 1697. Oblong duodecimo. See also above, p. 51.

Airs, apparently for a violin, in the hand of Thomas Britton, most of them anonymous.

1, 2. "A Ground in C fa ut," and a piece in B♭ (common time), without title. f. 2.
3. "Pay the Reckining." f. 2b.
4. Scotch tune. f. 3.
5–16. Twelve pieces without titles. ff. 3b–10.
17. Allemande. f. 10b.
18. Courante. f. 11.
19. Piece (in $\frac{6}{8}$ time) without title. f. 11b.
20. Another. "Reading." f. 12.

Add. 34800A, f. 1.

Paper; 17th cent. Small octavo. See also vol. i, p. 282.

Superius part of an instrumental composition. From the absence of any corresponding tenor and bass parts in the companion volumes, it may be considered as a solo for a treble viol. Anonymous.

Eg. 1373, *passim*.

Paper; about 1727 (see f. 48). Oblong duodecimo. See also below, pp. 169, 178; and under Viol descriptions, in part v, section vii.

Airs for the violin, without accompaniment, inserted at the beginning and end of a German Album Amicorum.

1. Minuet in E. f. 6.
2. Aria in B♭. f. 7.
3. March in D. "L——." f. 7b.
4. March in G. "B——." f. 8b.
5, 6. Two Polonaises, in G and G minor. "He[nrich?]." ff. 11b, 12.
7. Gigue in A. f. 14b.
8. Aria in G. f. 15.
9–12. Four Minuets in G, the third "Frid[erici] Aug[usti], Reg[is] Polon[iæ]." ff. 15b, 16, 16b, 17.
13. Unfinished piece in C (common time), without title: apparently an exercise. f. 17.

14. "Tantz Polo." f. 18.
15. Polonaise in G. f. 20b.
16, 17. Two pieces without titles, in G ($\frac{3}{4}$ time). ff. 22b, 23b.
18–21. Four unfinished pieces (in $\frac{3}{4}$ time), without titles. ff. 24b–27b.
22–28. Seven Minuets:—in A and D. f. 28b;—in E. f. 29;—in C. f. 29b;—in D (3). ff. 30, 30b.
29, 30. Two Polonaises in D. f. 31.
31–34. Four Minuets:—in G (3). ff. 31b, 32, 32b;—another in D. f. 32b.
35. Unfinished piece in B♭ ($\frac{3}{4}$ time), without title. f. 49b.

Add. 17785, ff. 93b–213b *passim*.

Paper; after 1737. Small quarto. See also vol. ii, p. 263.

Airs for a single instrument, apparently the violin, without accompaniment, by anonymous French composers. Most of them are probably taken from Operas.

1. Saraband in E. f. 93b.
2. Passepied in B. f. 115.
3. Gavotte in C minor. f. 116.
4. "Air de Basque," or Rigaudon. f. 122.
5. Air in C minor. f. 122b.
6. Prelude in B♭. f. 125.
7. Prelude in E minor. f. 125b.
8. Passepied in G minor. f. 141b.
9. Courante in B♭ minor. *ib.*
10. Saraband in D. f. 150.
11. Bourrée in G. f. 151.
12, 13. Prelude and Minuet in E minor. f. 152b.
14. Gigue in F. f. 153.
15. Ritournelle in F. f. 155.
16. Gavotte in D minor. *ib.*
17. Minuet in F. f. 156b.
18. Air in C. f. 179.
19. Air in G. f. 180b.
20. Prelude in C. *ib.*
21. Rondeau in F. f. 186.
22. Minuet in C. f. 210.
23. Gigue in D minor. *ib.*
24. March in D. f. 210b.
25. Air in A minor. *ib.*
26. Minuet in F. f. 213.

Add. 31814, ff. 79–84b.

Paper; A.D. 1774, *etc.* Oblong folio. See also vol. ii, p. 34.

Melodies with figured bass, in score, of some compositions headed in pencil "3 Violin Solos"; by W. Savage. *Autograph.*

1. Slow movement in C, written for Miss Augusta Smith, 1784. f. 79.
2. Movement ($\frac{3}{2}$ time) in A minor. f. 79b.
3. Rondo in C. f. 80.
4, 5. Adagio and Allegro in C, 1774. ff. 81, 81b.
6. Largo in A minor. f. 82b.
7. Minuet in C. *ib.*
8. Adagio in D minor. f. 83.
9. Movements ($\frac{2}{4}$ time and $\frac{6}{8}$ time) in D. ff. 83b, 84b.

Add. 31763, *passim*.

Paper; after 1774. Oblong octavo. See also vol. ii, p. 570.

Collection of airs with accompaniments, intended as exercises for the violin, made by Samuel Wesley and inserted in an album given to him by Miss Wells in 1774.

1. "Long live the King"; to the tune of the National Anthem. f. 3.
2. "The Morning fresh." f. 3.
3. Minuet in G. f. 3b.
4. Air (Lesson) in G. *ib.*
5. Lesson in F. f. 4b.
6. "The Braes of Balendine." f. 5.
7. "The yellow-haird Ladie." f. 5b.

8. "Rosiline." f. 6.
9. "[See, the] Conquering Hero." From Handel's "Joshua." f. 6b.
10. March in D. f. 7.
11. Piece in C minor, without title ($\frac{6}{8}$ time). f. 7b.
12. "Hymn" ($\frac{3}{4}$ time), in C. f. 9b.
13. "Hymn for a tenor Violin." "[Johann Friedrich] Lampe." f. 11b.
14. Lesson in D. f. 12b.
15. "Lovely Nancy." f. 13b.
16. "Tray (?) of spades." *ib.*
17. The Gamut; with fingering. f. 14.
18. "College Hornpipe." f. 14b.
19. Minuet in A. f. 15.
20. "Water parted" [from Dr. Arne's "Artaxerxes"]. *ib.*
21. "Butter Pease." f. 16.
22. French air. *ib.*
23. "Rule, Britannia." *ib.*
24. "Balance a straw." f. 16b.
25. "Granideirs' March." f. 17.
26. Song, "In vain you tell." *ib.*
27. "[? John Abraham] Fi[s]cher's Minuet." f. 17b.
28. "Gramarchree, Molley." f. 18.
29. "Chevy Chace." f. 18b.
30. Scotch song. *ib.*
31. Minuet in C. f. 19.
32. "Patty's Mill." f. 19b.
33. "Rural Felicity." f. 20.
34. "Dr. Arne's song." *ib.*
35. "When Lovers for favors." f. 20b.
36. "Prince of Wales's March." f. 21.
37. "100 4th (*sic*) Psalm." *ib.*
38. "Masquarade Minuet." f. 21b.
39. "Count Saxe's Minuet." *ib.*
40. "Jubilee." f. 22b.
41. Air ["Viva la face"], from [Handel's] "Atalanta." *ib.*
42. "Pantomine" (*sic*). "Thomas Stokes." f. 23.
43. "Corelli's Gavot." *ib.*
44. "Arpeggio" in A. *ib.*
45. "Catches and Glees." f. 24.
46. "Black Dance." *ib.*
47. March in [Handel's] "Judas Maccabæus." *ib.*
48. "La Silvie." f. 24b.
49. "Grant's (?) Rant." f. 25.
50. "Over the water to Charley." f. 25b.
51. "Farewell, Manchester." *ib.*
52. "The Birks of Endermay." f. 26.
53. "Saw ye my father": Scotch tune. f. 26b.
54. "Foote's Minuet." f. 27.
55. "Pantheon Rondo." f. 27b.
56. Air in "The Dragon of Wantley." "Lampe." f. 28.
57–59. "Lessons proper for the executions of" (a) "the Finger," (b) "the Bow," and (c) "Stopping Semitones." f. 28b.
60. Minuet in D minor. "Charles Wesley." f. 29.
61. Air. "Dr. Boyce." *ib.*
62. Minuet in D. f. 29b.
63. Song without title. f. 30.
64. "Fond Shepherd." *ib.*
65. Air in "Pyramus and Thisbe." "Lampe." f. 30b.
66. "Aldrige's new Hornpipe." f. 31.
67. Cotillon in C. *ib.*
68. "Hope, thou Nurse." f. 31b.
69. Lesson. "Shuman." *ib.*
70. Minuet in C. f. 32.
71. "A Favorite March." f. 32b.
72. Handel's "Dead-March in 'Saul.'" f. 33.
73. "So merrily danc'd the quakers." f. 33b.
74. "Suky bids me." *ib.*
75. "Weideman's Minuet." ff. 34, 38.
76. "Guardian Angels." f. 34.
77. Rant. "S. Wesley." f. 34b.
78. "Hooly and Fairly." f. 35.
79. "[C. J.] Stanley's Gavott." *ib.*
80. "Jacky Lattin." f. 35b.
81. Part of [Handel's] "Coronation Anthem" ["Zadok the priest"]. f. 36.
82. Country dance. f. 38.
83, 84. "Lessons for practising Double Stops." f. 39b.
85. "Lesson III. for the execution of the finger." Unfinished. f. 40.

Add. 30272, *passim.*

Paper; about 1799–1802. Oblong octavo. See also below, p. 246.

"Collection of . . . Minuets, Strathspeys, Reels, Hornpipes, and other Dance-tunes, *etc.*, for Flute or Violin, in the autograph of. . . J. B.

Crotch [see f. 4b], with...others added [at the end], but not composed by him 1779 [? 1799, see below]–1802. This volume formed the 2nd book of a Collection...(1877)."

1. "Cair y Druidion." f. 5.
2. "Ket's Castle." *ib.*
3. "Bruchen and Baps." *ib.*
4. "Lumley Castle." f. 5b.
5. "Castle Crag." *ib.*
6. "Cauld Crowdy Mowdy": strathspey. *ib.*
7. "Huntsmore Lodge." f. 6.
8. "Macfarlin's Inn." *ib.*
9. "Coil-town Kirk." f. 6b.
10. "Barskining." *ib.*
11. "Drumlanrig." *ib.*
12. "The Isle of Dogs." f. 7.
13. "Ballyshannon." *ib.*
14. "Bothwell Castle." f. 7b.
15. "Kirk Patrick." *ib.*
16. "Audley end": siciliano. *ib.*
17. "The Grand Junction Canal." f. 8.
18. "Lord Blantyre." *ib.*
19. "The Liffy." *ib.*
20. "Ashted Park"; with variations. f. 8b.
21. "Kinross Green." f. 9.
22. "Loch Lomond." *ib.*
23. "The Noddy"; with variations. *ib.*
24. "The Oddity." f. 10.
25. "St. Luke's Day"; with variations. *ib.*
26. "Woodperry": hornpipe. f. 10b.
27. "The Savoyard's tune." f. 11.
28. "Grampian hills." *ib.*
29. "Towindock" (?). *ib.*
30. "Fellbrig Hall." f. 11b.
31. "Farm yard." *ib.*
32. "Bruce Castle." f. 12.
33. "Sherwood Forest." *ib.*
34. "Shannon's banks." f. 12b.
35. "Londonderry." *ib.*
36. "S[r] John Morrison": strathspey. *ib.*
37. "The Miller of Bervie": reel. *ib.*
38. "The Stirling Carpet-weaver." f. 13.
39. "The Peace of 1801." *ib.*
40. "The Great Devil." *ib.*
41. "The bonny Collier's Daughter": strathspey. f. 13.
42. "College Green" (Irish). f. 13b.
43. "Pont-velin-wheth." *ib.*
44. "Cushie veal" (*sic*). *ib.*
45. Piece (in $\frac{2}{4}$ time), without title. *ib.*
46. "Powerscourt" (Irish). f. 14.
47. "My Gutcher." *ib.*
48. "Luton hoo." *ib.*
49. "Wheel-barrow Hall." *ib.*
50. "Johny Groat's House." f. 14b.
51. "Nelson's balls." *ib.*
52. "Geoffrey Hudson": reel. *ib.*
53. "Lass of Cadeneugh" (Scotch). *ib.*
54. "The Paisley Weaver": siciliano. *ib.*
55. "Peggy 's gane awa'." f. 15.
56. "The merry Greg." *ib.*
57. "Hot Cockles." *ib.*
58. "Miss Graham's Minuet." f. 15b.
59. "Sanquar's winsome banks." *ib.*
60. "The Links of Montrose": reel. f. 16.
61. "The Cree of Laroch": strathspey. *ib.*
62. "The Muir of Kilmore." *ib.*
63. "The New Inn of Badenoch." f. 16b.
64. "The Milkmaid's Garland." *ib.*
65. "The Voyage to Uxbridge." *ib.*
66. "The Jolly Gipsey." f. 17.
67. "The Land's end." *ib.*
68. "Todlen' Maggy." *ib.*
69. "Inchnolaigh Yaws." f. 17b.
70. "Dunlary." *ib.*
71. "Flamborough Mill." *ib.*

From an inscription on f. 17b it appears that copies of the preceding numbers as well as those in the missing Book I. were sent to Oxford for correction in 1799–1801; other entries of a similar nature, mostly dated 1802, are made further on in the MS.

72. "Lamentation for the loss of 29 persons ... trampled to death ... in the Low Kirk at Kilmarnock ... 1801." f. 18.
73. "The Braes of Athol." *ib.*
74. "The Pedlar." *ib.*
75. "Happerton Haws." f. 18b.
76. "Robin of Rothsay." *ib.*
77. "Dalwhinie." *ib.*
78. "Miss Elmsley's Minuet." f. 19.
79. "Transparencies." *ib.*
80. "Kurchis and Kirtles." *ib.*
81. "The Blew Bonnet." f. 19b.
82. "The Shannon." *ib.*
83. "Gordon Castle." *ib.*

84. "Dublin Bay." f. 20.
85. "Castle-Town." *ib.*
86. "Strathbogie." *ib.*
87. "Dumbarton Castle." f. 20b.
88. "Waterford Haven." *ib.*
89. "Tamson's Green." *ib.*
90. "Kenloch-leven." *ib.*
91. "Leith Walk": strathspey. f. 21.
92. "The Carrolons." *ib.*
93. "The Monks' Bowling Green." *ib.*
94. "The Banks of the Wandle": siciliano. *ib.*
95. "Glen Croe." *ib.*
96. "The Siege of Colchester." f. 21b.
97. "Mistley Thorn." *ib.*
98. "Edmonton Fair." f. 22.
99. "Mosspaul Green." *ib.*
100. "Tunbridge Wells." *ib.*
101. "Kew Palace"; with variations. f. 22b.
102. "Alnwick Castle"; with variations. f. 23.
103. "The Royal Palace of Scone": strathspey. f. 23b.
104. "The Trip to Brighton." *ib.*
105. "Richmond Green." *ib.*
106. "Wooler Haughhead"; with variations. f. 24.
107. "Hobb's Cross." f. 24b.
108. "The Bridge of Urchy." *ib.*
109. "Whip's Cross." f. 25.
110. "Naine Water." *ib.*
111. "The Salmon Leap." f. 25b.
112. "Drummond Castle." *ib.*
113. "Kirkintulloch." *ib.*
114. "The Peet Creel." f. 26.
115. "The Queen's Birthday." *ib.*
116. "Lough Foyle." *ib.*
117. "Parliament Close." *ib.*
118. "The Arch Duke Charles." f. 26b.
119. "Lagganachadrom." *ib.*
120. "Collonade Cottage": siciliano. *ib.*
121. "Inchdewar." *ib.*
122. "The Voyage to Margate." f. 27.
123. "Irish Whiskey." *ib.*
124. "French Liberty." *ib.*
125. "Peckham Rye." *ib.*
126. "The Crouding Barrow." f. 27b.
127. "Mount Pleasant." *ib.*
128. "Loch Awe." *ib.*
129. "Judd's Folly." f. 28.
130. "The Peat of Inchmongher." *ib.*
131. "The Temple of Neptune." *ib.*
132. "Canterbury Lasses." *ib.*
133. Ground; with variations. The bass is indicated in pencil. f. 28b.
134. "Gregory Ive's Gate." f. 29.
135. "Little London." *ib.*
136. "Walmer Castle." *ib.*
137. "Hartlip Mill." f. 29b.
138. "Lord Kenmaire." *ib.*
139. "Haverstock Hill." *ib.*
140. "Loch Loyal." *ib.*
141. "The 7 sisters." f. 30.
142. "The Town Hall of Dundee." *ib.*
143. "Moneyhire." *ib.*
144. "Wicklow hills." *ib.*
145. "The Devil's Punch-Bowl." f. 30b.
146. "Bonny Jane of Maryburgh." *ib.*
147. "The Bridge of Dulsie." *ib.*
148. "Dover Castle." f. 31.
149. "The Town in a bustle." *ib.*
150. "Let's awa' to Kirkwall." *ib.*
151. "Nethersole House." f. 31b.
152. "Blairgowrie." *ib.*
153. "The City of Cork." *ib.*
154. "Peggy of Bath Easton"; with variations. f. 32.
155. "The Rogue Nobody"; with variations. f. 33b.
156. "Phœnix Park." f. 34b.
157. "Margate Assembly"; with variations. *ib.*
158. "The Muckle Pipes"; with variations. f. 35b.
159. "Woolwich Warren." f. 36.
160. "Canonbury House." *ib.*
161. "Edinborough Katy." f. 36b.
162. "The Eagle's Nest." *ib.*
163. "Donald McKenny." *ib.*
164. "Kensington Gore." f. 37.
165. "Twist-side." *ib.*
166. "Hout, awa'." *ib.*
167. "I'll gang my lane to Tyndrum"; with variations. f. 37b.
168. "The New River Head." f. 38.
169. "The Cambridge Fly." *ib.*
170. "Jenny 's unco fine." *ib.*

Reversing the volume, the following are not the composition of the transcriber.

171. "Short Apron." f. 48b.
172. "Glen Morrison's Reel." *ib.*
173. "W. Crotch's Whim." *ib.*
174. "'Acharnac's reel,' or 'Ba'l nan Grantish.'" f. 48.
175. "Duncan Davidson." f. 47b.

176. "'The Cummins's Rant,' or 'Reel of Tulloch.'" *ib.*
177. "The Miller's wedding." f. 47.
178. Piece (in common time), without title. f. 46b.
179. "Scotch Kate." *ib.*
180. "Miss McDonald's rent" (*sic*). *ib.*
181. "Dutchess of Montrose's reel." f. 46.
182. "Lady Stopford's Reel." *ib.*
183. "Loch Eroch side." f. 45b.
184. "The Highland Fair." *ib.*
185. "Cullen house." f. 45.
186. "Lady Sunderland's Reel." *ib.*
187. "The Race Horse." f. 44b.
188. "Loch Earn." *ib.*
189. "The Lads of Dunse." f. 39b.
190. "Lochiel's March." f. 38b.

Add. 32156.

Paper; ff. 21. 18th cent. Folio.

Sonatas for the violin, without accompaniment, each followed by a "partia," *sc.* partita or suite, by Johann Sebastian Bach, as published by the Bach Gesellschaft in 1880.

Add. 34996, f. 13b.

Paper; 18th cent. Oblong duodecimo. See also above, p. 130.

March in D for the violin, without accompaniment: fragment from Samuel Wesley's "First Music Book."

Add. 29295, f. 31b–54b *passim, etc.*

Paper; 18th–19th cent. Oblong folio. See also below (part iv, section iv).

Sketches of variations for the violin, without accompaniment, in the hand of C. Weichsel, on the following airs:—

1. German Air. f. 31b.
2. Thema from Mozart's Grand Trio [in B♭]. f. 42.
3. Mozart's "O Dolce Concento." f. 43.
4. "Robin Adair." f. 54b.

Add. 30955, ff. 160–162b.

Paper; 18th–19th cent. Quarto. See also vol. ii, p. 373.

Airs, without accompaniment, probably intended for a violin. Most of them are anonymous, inserted among some autograph songs by Dibdin.

1. So-called "Trio" in F. "Handel." f. 160.
2. Andante in E♭. "Giordani." *ib.*
3. Irish air. f. 160b.
4–6. Three Allegros (in $\frac{6}{8}$ and $\frac{3}{4}$ time). *ib.*
7. "Non, ma chère Lise." f. 161.
8. "Toi (?) t'attende la belle Henriette." *ib.*
9. Maestoso in C. f. 161.
10. Grazioso. *French.* f. 161b.
11. Maestoso from "Le Roi et son Fermier" [by P. A. Monsigny, 1762]. *ib.*
12. "Rondo (Allegro)" in G. *ib.*
13. Grazioso in C. f. 162.
14. "Vaudville" in B♭. *ib.*
15. "Chasse" in A. f. 162b.
16. "Scolding Chorus," in D. *ib.*

Add. 32411, f. 33b.

Paper; about 1818. Oblong octavo. See also vol. i, p. 157.

"Viotti's Kuhreihen," *sc.* a Ranz des vaches for violin without accompaniment, by Giovanni Battista Viotti. In the hand of Johann Christian Lobe.

Eg. 2563, f. 3.

Paper; A.D. 1835. Oblong folio.

Variations on Paisiello's "Nel cor più," with additional accompaniments for violin and violoncello, by Paganini. See String Trios, below (p. 200).

Add. 35026, ff. 22–65 *passim.*

Paper; A.D. 1837–1862. Quarto. See also Albums, below (p. 282).

Fragments in the hands of several leading violinists, by whom most of them were probably composed.

1. A Capriccio ma moderato in A minor, ending with a cadenza; for Violin. "Ole B. Bull," 1837. f. 22.
2. Short Cadenza in D. "Nicholas Mori," 1837. f. 23.
3. Capriccio in A, for violin. "François Cramer," 1841. f. 34.
4. Short movement ($\frac{3}{4}$ time), apparently in E♭. "H. W. Ernst" [1862 ?]. f. 41.
5. Chaconne for violin. "Joh. Seb. Bach." In the hand of Joseph Joachim, 1862. f. 62b.
6. Short Capriccio in E. "Camillo Sivori," 1843. f. 65.

Add. 37046, ff. 23–40b *passim.*

Paper; A.D. 1869. Quarto.

Pianoforte accompaniments to Paganini's Violin Capriccios. See Violin and Pianoforte Duets, below (p. 248).

Eg. 1071, f. 77b.

Paper; about 1670–1680. Octavo. See also above, p. 151; and below, under Virginal descriptions (part v, section vii).

List of tunes to be played as "Lessons upon the treble [viol]," inserted in the Common-place book of Samuel Bennett.

b. Duets.

Add. 17850, ff. 3, 22, 24.

Paper; early 18th cent. Large folio. See also below, p. 210.

Compositions for 2 viols, in score, apparently by William Gorton.

1. Piece without title [Allemande ?]. f. 3.
2. Another, in D minor. f. 22.
3–5. Three pieces in A minor. ff. 22, 24 (2).

Eg. 1373, f. 6b.

Paper; about 1727. Oblong duodecimo. See also above, p. 162.

March in D, for 2 treble viols, in parts, by W——.

Add. 31763, ff. 9b, 26b, 29b.

Paper; after 1774. Oblong octavo. See also vol. ii, p. 570.

Arrangements for 2 violins, in the hand, and apparently the composition, of Samuel Wesley.

1. Hymn. f. 9b.
2. "Lady Coventry's Minuet." f. 26b.
3. "Highland Laddie." f. 29b.

Add. 32315, ff. 13b–51b.

Paper; late 18th cent. Folio. See also below, p. 240.

Duets for 2 violins, in parts.

1–3. "Trois Duos concertants . . . par Mr. J[oseph] Fodor, œuvre 12me du deuxe Livre" [about 1790?]. They consist of three movements each (Allegro, Romanza, Rondo). ff. 13b-20b, 21–28b.

4–6. "III Duos...par Louis Massonneau, œuvre 1" [before 1785, in which year his 4th *opus* is supposed to have been published]. They are:—Allegretto, Andante grazioso, and Rondo vivace. ff. 30, 37;—Allegro vivace, Largo con espressione, and Rondo (Presto). ff. 32, 39; — Allegretto, Romance (Andante), Andante con Variazioni, and Allegretto. ff. 34, 41.

7–9. Three duets. "Heÿden." They are Allegro Spiritoso and Minuet. ff. 43b, 48b;—Allegro moderato and two minuets. ff. 44b, 49b;—Andante, with variations and Presto. ff. 46, 50b. Belonged at one time to J. A. Stade.

Add. 34074, 34075, *passim*.

Paper; late 18th cent. Quarto. See also vol. ii, p. 600.

Compositions for 2 violins, in parts, some of them originally written for 2 flutes. Anonymous, unless the contrary is stated. The foliation in the two volumes is the same (except in no. 26).

1. Aria in G. f. 5b.
2. "Water parted from the sea"; from [Arne's] "Artaserse." f. 5b.
3. "Now the happy knot is tyed." f. 6.
4, 5. Sonatas [Nos. 5 and 1 of *Six duets for flutes or violins*]. "[W.] Reinards." ff. 6b, 7b.
6, 7. Sonatas in B♭ and F. "Schicart," *sc.* J. C. Schickhard. ff. 11b, 12b.
8, 9. Andantinos in F and E♭. "[? J. C.] Bach." ff. 13b, 14.
10. Allegro in G. "[? J. C.] Bach." *ib.*
11. "Sans l'amour"; with variations. Anonymous. f. 14b.
12. Sonata in D. "Siess." The Index gives "Seiss," which is probably the correct spelling of the name. f. 16b.
13. Andantino in B♭. "[? J. C.] Bach" f. 17b.
14. Aria in F. This and nos. 15–19 are anonymous. f. 19.
15. Hornpipe in C. f. 19b.
16. Aria in F. f. 21.
17. "March of the 13th Reg[imen]t." *ib.*
18. Aria in F. f. 21b.
19. Allegro in G. f. 22.
20. Sonata in D. [No. 2 of the *Six*

Sonatas for 2 *Flutes or Violins*, op. 5.] "[J. J.] Quants." f. 22b.
21, 22. Sonatas 4 and 1 [from *Sonatas for Flutes*, op. 1]. "Giuseppe [San] Martini." ff. 24b, 25b.
23. Sonata in F. "[G. B.] Bononcini." f. 26b.
24. Sonata in D. "[Tommaso] Albinoni." f. 27b.
25. Duetto in D. f. 29b.
26. Andante (Musette), in D. vol. i, f. 32; vol. ii, f. 31b.
27. "Minuet de la Court" (*sic*). f. 32b.

c. Quartets.

Add. 31763, f. 38b.

Paper; after 1774. Oblong octavo. See also vol. ii, p. 570.

Glee arranged for four Violins, in score, in the hand, and apparently the composition, of Samuel Wesley.

d. Exercises.

Add. 31609, ff. 50–62.

Paper; A.D. 1741 (?). Oblong folio. See also above, p. 15.

"Gramatica di Musica insegna il modo...per...sonare il Violino ...diuiso (*sic*) in due libri con le Figure, Lezione (*sic*) Toccate per tutti li Tuoni...al...Marchese Angelo Gabrielli...Romano, da Carlo Tassarini (*sc.* Tessarini) da Rimini, Professore di Violino della Metropolitana di Vrbino, Opra prima (1741). Libro [I?]." Said to be *autograph*. The last of the Lessons is in the form of a Sonatina (Allegro, Allegretto Cantabile, Presto).

Add. 31763, *passim*.

Paper; after 1774. Oblong octavo.

Collection of airs intended as exercises for the violin, made by Samuel Wesley. See Violin Solos, above (p. 125).

Add. 35024, f. 27.

Paper; late 18th cent. Oblong duodecimo. See also vol. i, p. 93.

Exercise for the Violin, by Handel. In the hand of Samuel Wesley.

Add. 31312 (A and B).

Paper; ff. 154, 130. Early 19th cent. Folio.

"Studi progressivi e Capricci per Violino di [Olaus?] Schall; aumentati, variati, e ridotti per il Sig. [? P. da] Vella dal Camera." In two parts. They are divided into sixty Studies, some of them very short, others enormously long, and are entirely unaccompanied.

Add. 31313.

Paper; ff. 44. Early 19th cent. Folio.

"Studi per violino di Teorie (f. 1), per l'Arco (f. 43), e per la Mano (f. 31), di [P. da Vella dalla] Camera." Apparently *autograph*.

26. Violoncello Music.

a. Solos.

Add. 31432, f. 49b (reversed).

Paper; 1st half of 17th cent. Folio. See also vol. ii, p. 473.

Five pieces (short), in D (major and minor), written in the bass clef, and anonymous.

Add. 34996, f. 14b.

Paper; 18th cent. Oblong duodecimo. See also above, p. 130.

March in Judas Maccabæus [1746], arranged for the Violoncello: unaccompanied fragment in Samuel Wesley's "First Music Book."

Add. 24889, ff. 64b, 65b (reversed).

Paper; last quarter of 18th cent. Small folio. See also below, p. 209.

Arrangements for Violoncello of two Solos by [John] Festing, originally written for the Violin (op. 4).

Printed Book, B. 370. d, f. 24.

Paper; about 1761. Small octavo. See also under Hymns (1761), below (Appendix).

Scales for the Violoncello, added in MS. at the end of a Collection of English hymn-tunes.

b. Duets.

Add. 31528, ff. 138, 146, 165.

Paper; after 1760. Oblong folio. See also below, p. 179.

Sonatas for 2 violoncellos, in score. Nos. 2 and 3, and probably also no. 1, are by Baron [Giuseppe] dall'Abaco, and are apparently *autograph*.

1. Allegro, Adagio, Allegro; in D. ff. 138–141.
2. Adagio, Allegro moderato assai, Grazioso; in F. ff. 146–152.
3. Allegretto, Andante, Minuet; in A minor. ff. 165–171b.

c. Quartets.

Add. 14396, f. 14.

Paper; 2nd half of 18th cent. Oblong folio. See also vol. i, p. 465.

A composition in D minor (12 bars in length), apparently for 4 or more Violoncellos (or Double-basses), by Mozart. *Autograph.* It consists of four figured basses written below one another, in score; and was presented by the composer's widow to Vincent Novello in 1829.

Virginal Music. *v.* Pianoforte Music.

B. MUSIC FOR STRINGED INSTRUMENTS (MIXED).*

1. Duets.
2. Trios.
3. Quartets.
4. Quintets.
5. Sextets.
6. Septets.
7. Octets.
8. Miscellaneous.

1. Duets.

Royal Appendix 74, 76, *passim.*

Paper; A.D. 1547–1548. Large oblong octavo. See also vol. i, p. 1.

Compositions, unnamed, for two instruments, in parts. Anonymous. The pieces in Royal Appendix 76 are partially scored. There are two pieces in 74, ff. 32b–33;—two (fragments). 74, f. 34b;—two (short). 74, f. 49b (reversed);—one (short). 76, f. 24;—and two (fragments). 76, f. 43b.

Add. 17795, ff. 35b–44b, 48b–57.

Paper; after 1624. Small oblong quarto. See also vol. i, p. 13.

Pieces apparently all of them intended for 2 viols, though the instruments are only named in nos. 1 and 5 ("2 violls") and nos. 8–22 (treble and bass viols). In parts, written in England. Anonymous.

1. Piece without title. f. 35b.
2, 3. Two other pieces without titles. Of these, and of nos. 4–7, there appears to be only 1 part (? bass viol), in tablature. ff. 37b, 39b.
4. "Ne irascaris." f. 40b.
5. "Galliard." f. 42b.
6, 7. Two pieces without titles. ff. 43b, 44.
8–22. Fifteen "Almains and Ayers." Of these the third (no. 11) is a Pavan; the rest are all Allemandes. ff. 48b–57.

* *Sc.* Music for 2 or more different instruments of the Viol or Violin tribe, arranged according to the number of instruments, beginning with Duets.

Add. 15118, ff. 9b–34b *passim.*

Paper; 1st quarter of 17th cent., with later additions. Folio. See also vol. ii, p. 470; and above, pp. 67, 159.

Compositions for 2 stringed instruments not specified, except in the case of no. 48, which is "for 2 voyolls," but presumably for a treble and a bass viol. Most of them are anonymous. One of the two parts is generally written on the reversed leaf, so that the two performers could read off the same MS. Nos. 7–37 are in a later (? mid. 17th cent.) hand.

1. Galliard. ff. 9b, 10.
2. "Lovolo" (*sc.* "Lo volo"?). *ib.*
3–6. Single parts of what appear to be four or more compositions in D minor, without titles, for 2 stringed instruments. ff. 11b, 12.
7, 8. Two pieces in F, without titles. f. 15.
9, 10. Saraband and "Sinke" (*sc.* Cinq pas?). f. 15b.
11–23. Seven pieces in F, and six in B♭, without titles. ff. 16–19.
24, 25. Two pieces in D minor, without titles. f. 22.
26–28. Allemande, Courante, and a short piece in G minor without title. "[John] Jenkins." ff. 23b, 24.
29–31. Three pieces in G, without titles. ff. 24b, 25.
32–34. Three pieces in D minor, without titles. ff. 25b, 26.
35–37. Three pieces in D, without titles. ff. 26b, 27.
38. Piece in A minor, without title. Bass part only. f. 29.
39. "Mrs. Aston's Delight." Of this and of nos. 40–47 only the bass is given. f. 30b.
40. "Grimstocke." *ib.*
41. "Why Aske you." *ib.*
42. "Measure." *ib.*
43. "Queen Marie's Dumpe." *ib.*
44. "Whatt you please." *ib.*
45. "Thy garland shal be greene." *ib.*
46. "Spanish pauion" (*sc.* pavan). *ib.*
47. "Ladye Ritche's galliard." *ib.*
48. Piece without title, in lute tablature. f. 34b.

Add. 10444.

Paper; ff. 129. After 1635? (see f. 34b). Oblong octavo.

Dances, masque-tunes, *etc.*, arranged for a treble and bass, in parts. They are anonymous, unless the contrary is stated. Where there are several tunes from the same masque the folio of the first only is given.

1. "The two merry Lassies"; in two strains. ff. 2, 57.
2. "The merry yong Man." ff. 2b, 57b.
3. "The merry Batchelor." *ib.*
4. "The humming Batchelor." ff. 3, 58.
5. "The merry Clerke." ff. 3b, 58b.
6. "The merry old woman." *ib.*
7. "The merry old man." ff. 4, 59.
8. "The Battell of Harloe." ff. 4b, 59b.
9. "The Bee." *ib.*
10. "Robart's Allmaine." ff. 5, 60.
11. "The siluer Swanne" [from O. Gibbons, 1612]. *ib.*
12–23. "Almaines," *sc.* Allemandes, namely:—"Bateman's," and "[Sir Thomas?] Lake's." ff. 5b, 60b;—"[O?] Gibbons," and "[J?] Maynard's." ff. 6, 61;—"[Robert?] Douland's," and another (in G). ff. 6b, 61b;—Another (in D minor), and "Ca me, ca thee." ff. 7, 62;—Another (in C), and "Stephen Thomas'." ff. 7b, 62b;—Another (in C). ff. 8, 63;—Another (in G). ff. 8b, 63b.
24. "[John] Bull's Toye." *ib.*
25, 26. "Stephen Thomas his 2[nd]," and another (in D). ff. 9, 64.
27–29. "The Queenes Masque" [?1603]. Three tunes. ff. 10b, 65.
30, 31. "Broxboorn berry (*sc.* Brox-

bourne Bury) Masque" [1603 ?]. Two tunes. ff. 13, 67b.
32, 33. "The Temple Anticke [Masque]." Two tunes. ff. 13b, 68.
34. "A re Masque." ff. 15, 70.
35. "Adsonn's Masque." ff. 15b, 70b.
36–38. "The Prince's Masque." Three tunes. ff. 16, 70b.
39. "The Haymakers' Masque." ff. 17, 71b.
40–42. "The Ladies' Masque" [? 1617–1618]. Three tunes. ff. 17b, 71b.
43. "Bateman's Masque." ff. 18b, 72b.
44. "The Turkes Dance." This and nos. 45, 46, probably belonged to the same masque. ff. 18b, 73.
45. "The Beares Dance." ff. 19, 73.
46. "The Birds' dance." ff. 19b, 73b.
47. "A Masque at [Black ?] Fryers." *ib.*
48–50. "The Lords' [Masque," 1612–1613]. Three tunes. ff. 20, 74.
51. "The first witches dance." ff. 21, 74b.
52. "The second witches dance"; evidently from the same masque as the preceding. ff. 21b, 75.
53. "The Babboon's Dance." *ib.*
54. A masque without title. ff. 22, 75b.
55. "[Edward ?] Pearce his Maske." ff. 22b, 75b.
56. "S^r^ Jerome Poole's Masque." *ib.*
57. "Hampton Court Masque" [1603–1604 ?]. ff. 23, 76.
58. "The Cadua." ff. 23b, 76b.
59. "The Old Anticke Masque." *ib.*
60. Masque without title. ff. 24, 76b.
61. Another. ff. 24, 77.
62. "A Masque in Flowers." ff. 24b, 77.
63. "[Robert ?] Johnson's flatt masque." ff. 24b, 77b.
64. Masque without title. ff. 25, 77b.
65–67. "The Temple [Masque," 1612–1613 ?]. Three tunes. ff. 25b, 78.
68, 69. "The Lords' [Masque]." Two tunes (different from nos. 48–50). ff. 26b, 78b.
70. "The Temple [Masque]." Tune III (different from no. 67). ff. 26b, 79.
71. Masque without title. ff. 27, 79.
72. Another. ff. 27b, 79b.
73. "The Sayler's Masque." *ib.*
74, 75. "S^r^ Francis Bacon's Masque." Two tunes. ff. 28, 80.
76, 77. "Cuperaree," or "Grays In[n Masque," by John Cooper, *al.* Coperario, Feb., 1612–1613]. Two tunes. ff. 28b, 80b.
78. "The Fooles Masque." ff. 29b, 81.
79. "The nymphes dance." ff. 30, 81b.
80. "The Lord Hay's [James Hay, created in 1622 1st Earl of Carlisle] his Masque." By T. Lupo [1607]. *ib.*
81. "The Nobleman." ff. 30b, 82.
82. "The Satyres' Masque." ff. 31, 82b.
83. "The Fairey Masque." ff. 31b, 83.
84. "The Pages' Masque." ff. 32, 83b.
85. Masque without title. ff. 32b, 83b.
86. "The Gypsies Masque." Probably by R. Johnson [1621]. *ib.*
87. "Blacke Fryars' Masque." ff. 32b, 84.
88. Masque without title. The bass wanting. f. 33.
89. "The Tempest." Probably by R. Johnson [1613]. ff. 33b, 84b.
90. Masque without title. *ib.*
91. "Van-Weelly['s Masque ?]." ff. 34, 85.
92. Masque without title. ff. 34b, 85.
93. "The Sheapheards' Masque," 1635 (see margin). ff. 34b, 85b.
94. "Durance [? G. Durant's] Masque." ff. 35, 85b.
95–97. "The Lord Hayes ... Masque, 1607." Three tunes (not among the airs published in the description of the masque from which no. 80 is taken). The treble part of no. 97 is wanting. ff. 35, 86.
98. "The May-pole." ff. 35b, 86b.
99. "The Amazonians' Masque." *ib.*
100. "The Furies." ff. 36, 87.
101. "The Cuckolds' Masque." ff. 36b, 87b.
102–105. "The first [four masques] of the Ladies, after the Cuckolds" (different from nos. 40–42). ff. 36b–37b, 87b–88b.
106. Masque without title. ff. 37b, 88b.
107, 108. "Good words for your mony." Two tunes. ff. 38, 88b.
109. "The Bull Masque." ff. 38b, 89b.
110. "The Lady Lucies Masque." ff. 39, 89b.
111, 112. "M^r^ Adson's Masque." Two tunes. ff. 39b, 90.
113. "The Diuell's dance." ff. 40, 90b.
114. "Mary Maudling." ff. 40b, 90b.
115–117. "The Temple [Masque]." Three tunes. *ib.*

118. "The French Morris." ff. 41b, 91b.
119. "Gray's Inne Anticke Masque." *ib.*
120. "Essex Anticke Masque" [1605–1606 ?]. ff. 42, 92.
121–123. "My Lord of Essex [Masque]." Three tunes. ff. 42b, 92.
124. "Flye, fowle soule." ff. 43, 93.
125. Masque without title. ff. 43b, 93.
126. "The Antick Masque at Court." ff. 43b, 93b.
127. "Grays Inne Masque." ff. 44, 93b.
128. "Yorke House Masque." ff. 44b, 94.
129. "The Mountebanks' Dance at Grayes Inne" [1617–1618]. ff. 44b, 94b.
130. "The Standing Masque." ff. 45, 94b.
131. "The May-pole dance at Grayes Inne." ff. 45, 95.
132. "The Goates Masque." ff. 45b, 95.
133–135. "The Princes Masques." Three tunes (different from nos. 36–38). ff. 45b, 95b.
136. "The King's Mistresse." ff. 46b, 96.
137. "[John ?] Wilson's Loue." ff. 46b, 96b.
138. "Williams his Loue." ff. 47, 96b.
139. "Waters his Loue." ff. 47b, 97.
140. "Broxboorn Berry Masque" (different from nos. 30, 31). ff. 47b, 97b.
141. "The New Yeares gift." ff. 48, 97b.
142. "Bateman's Masque" (different from no. 43). ff. 48b, 98.
143. "[John ?] Squier's Masque" [? = "The Tryumphs of Peace," 1620]. ff. 48b, 98b.
144–146. "The Temple [Masque]." Three tunes (different from nos. 65–67 and 115–117). ff. 49, 98b.
147–149. "S[r] John Pagginton's (*sc.* Pakington's) [Masque," 1603 ?]. Three tunes. ff. 49b, 99b.
150, 151. "The Temple Anticke [Masque]." Two tunes (different from nos. 32, 33). ff. 50b, 100.
152–154. "The Temple Masques." Three tunes (different from nos. 65–67, 115–117, and 144–146). ff. 51, 100b.
155–157. "The Prince his Masque." Three tunes (different from nos. 36–38, 133–135). ff. 51b, 101.
158. "Lincolnes Inne Masque" [1612–1613 ?]. ff. 52b, 101b.
159. "The Prince his Masque." ff. 52b, 102.
160. "The Ape's Dance at the Temple." ff. 53, 102b.
161, 162. "Grayes Inne Masque." Two tunes (different from no. 127). ff. 53b, 102b.
163, 164. "The Prince his [Masque]." Two tunes (different from nos. 36–38, 133–135, and 155–157). ff. 54, 103b.
165, 166. Two pieces without titles. ff. 54b, 104.
167–206. A series of instrumental pieces by "[Matthew] Locke," including Fantasias or Fancies, Jigs, Pavans, Airs, Courantes, Sarabands, *etc.* ff. 105–117, 118–129b.

Add. 17801, ff. 7–17.

Paper; mid. 17th cent. Folio. See also below, p. 187.

Short pieces for treble-viol and bass-viol, in score, by M[atthew] L[ock]. Apparently intended to be divided into suites as follows:—

1. Fantasia, Pavan, Air, Courante, Saraband and Gigue; in G minor. f. 7.
2. Air, Courante, and Saraband; in G. f. 8.
3. A similar suite to no. 1, in B♭. f. 8b.
4. Fantasia, Pavan, Air, and Courante; in D minor. f. 9b.
5. Air, Courante, and Saraband; in D. f. 10b.
6. Pavan, Allemande, Courante, Air, Saraband, and Gigue; in E minor. f. 11.
7. Fantasia, Pavan, Air, Courante, Allemande, Saraband, and Gigue; in F. f. 12b.
8. Pavan, Air, and a piece without title (Courante ?); in A minor. f. 14.
9. Fantasia, Air, Courante, and Gigue; in A. f. 14b.

10. Fantasia, Pavan, Air, Courante, and Saraband; in C minor. f. 15.
11. A similar suite to no. 2, in C. f. 16.
12. Pavan, Air, Courante, and Saraband; in D minor. f. 16b.

Add. 31423, ff. 216–263.

Paper; mid. 17th cent. Folio.

Compositions for 2 strings, with a figured bass for organ, in parts, in the hand of J. Jenkins. See below, p. 257.

Add. 31424, ff. 41–44b.

Paper; mid. 17th cent. Oblong octavo. See also below, p. 185.

Short pieces, for treble-viol and bass-viol, in parts, in the hand of John Jenkins, and apparently composed by him. At the end of both parts follow the first two or three bars of some Fantasias, Airs, Pavans, and other component parts of the suite.

1. Fantasia in A. ff. 41, 43.
2. Courante in A. ff. 41b, 43b.
3. "Walton's (? = Waltham) Cross." ff. 41b, 43b.
4. Gigue in A, probably intended to form with nos. 1 and 2 a suite. ff. 42, 44.

Add. 31438, f. 56.

Paper; after 1660 (f. 75b). Oblong octavo. See also vol. i, p. 262.

Polish dances (Taniec and Proportion), by N. Hasse (see end of his *Delitiæ Musicæ*, 1656). 1st cantus part only.

Add. 10445, ff. 40–93.

Paper; after 1673? (date of earliest known edition of the song on f. 103b). Oblong octavo. See also vol. ii, p. 478; above, p. 43; and below, pp. 193, 208.

Compositions, apparently written for 2 strings, in the same hand as Add. 10444, ff. 105–129b (above, p. 173). Treble and bass parts only.

1–24. Twenty-four Fancies, Airs, Courantes, *etc.*, including (f. 56b) "La Goutte." "William Lawes." ff. 40b–57, 69b–85.
25–40. Sixteen short Airs, including Courantes, a Saraband, Rants, *etc.* "Jo. Jenkins." ff. 57b–62b, 85b–88b.
41–52. Twelve pieces, including Fantasia, Pavans, Courantes, Airs, Allemandes, Sarabands, and Gigues. "M. Lock." ff. 62b–67, 89–93.

According to a note by Dr. Charles Burney on f. 40—"More than these 2 parts are wanting." Nos. 41–52 are, however, all described as "a 2" in Add. 31431, part i, ff. 88–96b (below).

Add. 31435, ff. 111–122.

Paper; before 1678 (date of J. Jenkins' death). Oblong octavo. See also below, pp. 190, 208.

TRANSCRIPTS by John Jenkins of the following Sonatas :—

1–4. Four for violin and viola or lute. "Lelio Colista." Lute part only, written in the bass-clef and figured. The movements are all short and consist chiefly of Adagios and Allegros, besides which there are a Sinfonia (at the beginning of no. 1), Grave, Canzona, Prestissimo, and Presto. ff. 111, 112b, 114b, 115b.

5–7. Three Sonatas—probably a continuation of the above, but possibly those alluded to on f. 69 as by "[Maurizio] Cazzatti." Bass part only. ff. 117b, 119, 120b.

Add. 31431, part i, ff. 88–96b.

Paper; about 1680. Oblong octavo. See also below, p. 190.

"FANCIES and Ayres of 2 Parts, Basse and Treble," by Matthew Lock. First treble part only. They may be divided into three suites, as follows :—

1. Fancy (two copies), Pavan, movement (in common time) without title, Courante, Allemande, movement ($\frac{3}{4}$ time) without title, and Gigue; in F. ff. 88–91b.
2. Seven movements (very similar to those in no. 1) without titles; in B♭. ff. 91b–94b.
3. Movement (common time) without title, Allemande, Courante, Air, Sarabband, and Gigue; in E minor. ff. 94b–96b.

Add. 31440, ff. 21b–25b, 34b.

Paper; before 1685 (?). Folio.

VIOLIN solos with a bass for violoncello, in score, by P. Reggio. See Duets for Violin and Pianoforte, below (p. 243).

Add. 35043, ff. 48b, 56b, 107b–109b *passim*.

Paper; about 1694–1697. Small folio.

GROUNDS, *etc.*, apparently for the violin, with bass-viol, by English composers. See above, p. 160.

Harl. 3777, ff. 264b, 265.

Paper; after 1697. Octavo.

DANCE-MOVEMENT in $\frac{3}{4}$ time, in C, for 2 instruments (probably violins), in parts, here attributed to Corelli, but not occurring in his 6 published works. The setting on f. 264b appears to be an amended version of that at the top of f. 265. Written at the end of a letter of R[ichard] Brown [school-master], of Coventry, dated 28 June, 1697, but in a different, though nearly contemporary, hand.

Sloane 3992.

Paper; ff. 10. 17th cent. Oblong octavo.

Collection of sixteen short pieces without titles, written in score, on two staves of 5 and 6 lines respectively, evidently intended for 2 viols. The treble part on f. 9 is merely a duplicate of that on the preceding page, with a slight variation in the 2nd bar. At the beginning is the name of Charles Cavendysshe.

Add. 33236, ff. 3–11.

Paper; late 17th cent. Folio. See also vol. i, p. 431.

Twelve suites in 2 parts, in score, by Matthew Lock. They contain from three to seven movements, consisting for the most part of Fantasias (first movements), Courantes, Airs, Sarabands, Pavans, Allemandes, and Gigues. The first few bars of no. 1 have been torn off.

Add. 23779, ff. 63b–104.

Paper; 17th–18th cent. Oblong quarto.

String-duets, with a bass for organ, by G. Coperario. See String Trios, below (p. 258).

Add. 31466, ff. 1–81b.

Paper; early 18th cent. Folio.

Sonatas for violin and bass-viol, by Corelli, Finger, Pepusch, *etc.* See Duets for Violin and Pianoforte (mid. 18th cent.), below (p. 244).

Eg. 1373, *passim.*

Paper; about 1727. Oblong duodecimo. See also above, p. 162.

Compositions for a treble and a bass, in parts.

1–3. Minuets in D by "H——." ff. 9b, 43b;—"K——." ff. 10b, 44b; — and "Mons. Henrich." ff. 12b, 46b.

4, 5. Minuet and Polonaise in G. "G. B.," 1727. ff. 13b, 47b.

Add. 31609, ff. 1–38.

Paper; after 1745. Oblong folio.

"Dodici Sonate," by Giuseppe Tartini, op. 2. See below, p. 244.

Add. 31531, 31532.

Paper; ff. 66, 33. 1st half of 18th cent. Oblong folio.

Sonatas for violin with bass-viol by J. C. Pepusch. See below, p. 244.

Add. 31703.

Paper; ff. 48. Mid. 18th cent. Oblong folio.

TWELVE SONATAS, "a Violoncello Solo e Basso," in score, by Gaetano Chiabrano. They all consist of three movements, of which the first (when named) is always Allegro or Allegro commodo, the second Adagio, and the third generally Cantabile. The Sonatas beginning at ff. 1, 21, 37, and 45, are evidently *autograph*.

Add. 31677, ff. 46b–55b.

Paper; about 1752–1753, *etc.* Oblong quarto. See also vol. ii, p. 291.

SHORT PIECES, without titles and anonymous, for 2 instruments (probably strings), in score.

1. In A. f. 46b.
2. In B♭. f. 47b.
3. In F. f. 48b.
4. In G (in duplicate). ff. 49b, 55b.
5. In A minor. f. 50b.
6. In G. f. 51b.
7. In G. f. 52b.
8. In C. f. 53b.
9. In E. f. 54b.

Add. 31528, *passim*.

Paper; after 1760. Oblong folio. See also above, p. 171.

COLLECTION of Sonatas for violoncello and basso in score, made apparently by Baron Giuseppe dall' Abaco, who is probably the composer of some of those marked below as anonymous. They consist, unless the contrary is stated, of three movements, the most common being Allegro, Minuet, Allegretto, Cantabile, Andante, Adagio, Rondeau, Allegro moderato, Aria, Andantino, Siciliana (Moderato), Largo, Grazioso, Grave, and Aria; with single specimens of Arioso, Allegro non molto, Con Comodo, and a few other movements named below.

1–12. "XII Sonate," by "Giuseppe, barone dall' Abaco." Of this set, no. 4 (f. 9b) is in six movements, including March, "Scoz[z]ese, *etc.*; no. 9 (f. 22b), in five movements; and nos. 11 and 12 (ff. 28, 31b), in four movements. The Allegro on f. 19b is called "La Zampogna." ff. 1–36.

13–29. Seventeen more Sonatas by "Giuseppe dall' Abaco," apparently *autograph*. Of these, the one beginning on f. 61 is in five movements, and that beginning on f. 84, in four movements, the last two (ff. 86b, 87) being Allegro "a modo di Viola di gamba," and "Arpegiato a modo d' Arciliuto." ff. 37–105.

30–35. A set of six Sonatas, including (f. 115b) Largo "sostenuto a modo di Organo." Anonymous. ff. 106–129.

36. Allegro cantabile, Adagio, and "Caccia"; in D. "Gaetano Chiabrano." f. 130.

37. Allegro, Adagietto, and Allegro; in A. "— Porretti." ff. 134–137.

38. Allegro, Andante, and Allegro; in D. "[Stefano] Galeotti" [no. 3 of *Sei Sonate*, op. 1, published about 1760]. ff. 142–145.

39. Adagio, Allegro, and Spiritoso; in G. "[Giacomo Bassevi, *detto*] Cervetto." f. 153.

40. Allegro, Adagio, and Allegro grazioso; in G. "Gaetano Chiabrano." f. 157.

41. Allegro, Grave, and Allegro; in G minor. "— Porretti." ff. 161–164.
42. Allegro maestoso, Adagio, and Allegro vivace; in F. "Gaetano Chiabrano." f. 172.
43. Maestoso, Adagio, and Polonaise; in G. Anonymous. f. 176.
44. Allegretto, Largo, and Gigue; in B♭. "Pasquale Pericoli." ff. 180–183.

Add. 31695, 31696.

Paper; ff. 36, 36. About 1765–1769 (?). Oblong folio.

"12 Duetti per Violino e Viola," in parts, written by Felice Giardini, described in his hand as "per il Duca Dorsset" [probably Charles Sackville, 2nd Duke, 1765–1769]. They are, properly speaking, Sonatas, and consist of three movements, of which the first is Andante (eight times) or Allegro; the second, Adagio (seven times), Grazioso (twice), Minuet, Andante, or Siciliana; and the third, Allegro (eight times), Presto (three times), or Allegro assai (introducing a Grazioso in the middle of the movement).

Add. 29801, ff. 135–137.

Paper; about 1784–1800. Oblong quarto. See also Sketch-books (part iv, section iv).

Sketch of movement (common time), in E♭, apparently for a tenor violin, and violoncello, in score; described in the composer's hand as "Duett mit zwei obligaten Augen-gläsern (a joke?) von L. v. Beethoven."

Add. 29295, *passim*.

Paper; about 1798–1799, *etc.* Oblong folio. See also above, p. 16.

Sketches of Sonatas for violin and violoncello or bass, in score, in the hand of C. Weichsel.

1. Moderato, Adagio, and Allegretto; in F minor. f. 6b.
2. Moderato, Adagio, and Rondo; in G. f. 11b.
3. Moderato, Adagio, and Polonaise; in B♭. 1799. f. 20b.
4. Moderato, Andante, and Allegro molto; in E. f. 27b.
5, 6. Molto maestoso in G minor. Two sketches, both *imperfect*. ff. 51b, 107b.

Add. 23625, ff. 68–78.

Paper; 18th cent. Quarto. See also vol. ii, p. 169.

Fantasias for 2 instruments, in score, published at the end of the 1st edition of *The First Book of Canzonets to Two Voices*, by Thomas Morley.

1. "Il Doloroso." f. 68.
2. "La Girandola." f. 69b.
3. "La Rondinella." f. 70b.
4. "Il Grillo." f. 71b.
5. "Il Lamento." f. 72b.
6. "La Caccia." f. 73b.
7. "La Sampogna," *sc.* Zampogna. f. 74b.
8. "La Sirena." f. 76.
9. "La Torella." f. 77.

Add. 32593, ff. 1–36.

Paper; 2nd half of 18th cent. Folio. See also above, p. 4.

COMPOSITIONS for 2 strings, in parts.

1–6. "Six Sonates à Violon et Alto Viola, composés par Ernesto Eichner," op. 10. Nos. 1–3, 5 and 6 consist of two movements each, Allegro moderato, *etc.*, and Rondo or (in no. 6) Andante moderato; no. 4 has an additional Allegro movement. ff. 1–12, 13–24b.

7–9. "Trois Duos à Viola et Violoncello, composés par W[enzel] Pichel," or "Pichl." They consist of three movements each, Allegro moderato or Allegro risoluto, a slow movement, and Rondo. ff. 25–30, 31–36.

Add. 33796, ff. 14–17b.

Paper; about 1823 (watermark). Folio. Presented, in 1890, by William Barclay Squire, Esq.

"DUETT" in F (Allegro moderato and Allegretto pastorale), for violin and violoncello or bass, in parts, by George Hogarth. *Autograph.* Preceded by a String Trio (see below, p. 200) by the same composer (about 1839), the first movement of which is almost identical with the above-mentioned Allegro moderato.

Add. 31990, ff. 14b–20.

Paper; about 1882. Quarto.

COMPOSITIONS for Viola d'amore, with a bass for violoncello, in score, taken out of Milandre's *Méthode facile pour La Viole d'Amour*. See above, p. 158.

Add. 32347, ff. 24–27.

Paper; about 1884. Folio. See also below, pp. 201, 242, 250, 256.

ANDANTE zampognato for Viola d'amour und Gamba or Violone, in parts, by Ritter Carl [Michael von] Esser. Transcribed by Carli Zoeller in, or shortly before, 1884.

Add. 32410, ff. 66–110.

Paper; 19th cent. Folio.

"LE DUEL," for violin and violoncello, with orchestra, by Alexis Lvoff, op. 8. See above, p. 18.

2. TRIOS.

Royal Appendix 58, ff. 15b, 57b.

Paper; early 16th cent. Oblong octavo. See also vol. ii, p. 123.

TWO COMPOSITIONS, without titles, for 3 instruments, the first in parts, the second in *quasi*-score. Anonymous (*English*).

Add. 5665, f. 54.

Paper; *temp.* Henry VIII. Large octavo. See also vol. i, p. 260; *etc.*

Two parts of an anonymous instrumental composition, probably for 3 strings. The page containing the 1st, and apparently the beginning of the 2nd, part is lost.

Add. 31922, *passim.*

Vellum; *temp.* Henry VIII. Small folio. See also vol. ii, p. 125.

Compositions for 3 instruments (or voices), in parts. Unless the contrary is stated, they are without title and anonymous.

1. "Benedictus." f. 3b.
2. "Fa la sol." f. 9b.
3, 4. Two pieces "[John] Flude (or Floyd), in armoniâ graduat." f. 26b, 31b.
5. Piece, with apparently a ground-tenor. "Dunstable." f. 36b.
6–17. Twelve pieces:—By "H[enry] VIII." ff. 52b, 56b;—by "[Robert] Fayrfax." f. 57b; — by "H[enry] VIII." ff. 58b, 59b, 61b;—by "T. Fardyng." f. 62b;—by "W. Cornysshe." f. 63b;—by "H[enry] VIII." f. 64b;—Anonymous. ff. 75b, 76b, 77.
18–23. Six pieces. "H[enry] VIII." ff. 77b, 78b, 80b, 81b, 82b ("Tannder Naken"), 85b.
24–26. Three pieces. ff. 89b, 90, 91b.
27, 28. Two pieces. "H[enry] VIII." ff. 98b, 103b.
29. "Fors solemant" (?=seulement, as in Add. 35087, f. 80b). f. 104b.
30. Another. f. 105b.

Royal Appendix 74, f. 39; 76, f. 45.

Paper; a.d. 1547–1548. Large oblong octavo. See also under String Quintets, below (p. 216).

Two compositions, apparently for 3 instruments, in parts.

1. Galliard. Anonymous. i, f. 39 (reversed).
2. Piece without title, in 3 (or 4) parts. "T. P." iii, f. 45.

Add. 33933, f. 73.

Paper; about 1575–1578. Octavo. See also vol. i, p. 2.

"In nomine (iii parts vpon the plaine-sang)." Anonymous.

Add. 29427, ff. 2–8.

Paper; early 17th cent. Small folio. See also below, p. 220; *etc.*

Altus part of ten anonymous 3-part instrumental compositions.

Add. 29246, ff. 22, 22b, 27b.

Paper; after 1611. Oblong quarto.

Fantasias, which appear to have been originally written for 3 viols, by W. Byrd. See above, p. 59.

Add. 34800A–C, *passim.*

Paper; after 1618. Small octavo. See also vol. i, p. 282.

COMPOSITIONS for 3 instruments, in parts.

1. "See, see, myne owne sweet jewell." This and nos. 2–8 are taken from Thomas Morley's *Canzonets or Little Short Songs to* 3 *voyces*...1593, from which the titles (omitted in the MS.) are taken. What is in the original the altus part is here called the tenor, and is frequently written in the G clef, while the bass part is as often as not written in the C clef. A, f. 1b; B, C, f. 3b.
2. "Ladie, those eyes." A, f. 2b; B, C, f. 4b.
3. "Joy, joy doth so arise." A, f. 3b; B, C, f. 5b.
4. "Hould out, my hart" (altus?). A, f. 4b; B, C, f. 6b.
5. "God morrow, fayre ladies." A, f. 5b; B, C, f. 7b.
6. "Whether awaye so fast." A, f. 6b; B, C, f. 8b.
7. "O flye not." A, f. 7b; B, C, f. 9b.
8. "Farewell, disdainfull." A, f. 8b; B, C, f. 10b.

9–14. Six pieces without titles. "Edward Blankes." A, ff. 9b–15; B, C, ff. 11b–17.

15. Fantasia. "Byrd." A, f. 15b; B, C, f. 17b.

16, 17. Two pieces without titles, in D minor and G. Anonymous. A, ff. 23, 23b; B, C, ff. 25, 25b.

18–23. Six pieces without titles [nos. 1, 6, 5, 7, 4, and 2 of *Fantasies in* 3 *parts for viols*, 1610]. "Orlando Gibbons." A, ff. 24b–30; B, C, ff. 26b–32.

24–34. Eleven Fantasias (?). Anonymous. A, ff. 30b–41; B, C, ff. 32b–43.

35–37. Three pieces without titles [nos. 3, 8, and 9, of the above-mentioned Fantasias (nos. 18–23)]. "Orlan[do] Gibbons." A, ff. 41b–44; B, C, ff. 43b–46.

Nos. 38–44, reversing the MS., are from [Michael] East's 5[*th*] *sett of bookes* . . . [*in*] 3 *pa*[*rts*] . . . [1618], from which the titles (omitted here) are taken.

38. "Trip it lightly." A, f. 51b; B, C, f. 53b.
39. "Turne round about." *ib.*
40. "Fly not away." A, f. 51; B, C, f. 53.
41. "Softly for falling." *ib.*
42. "My lovely Phillis." A, f. 50b; B, C, f. 52b.
43. "And I, as well as thou." *ib.*
44. "Love is a toye." *ib.*

Add. 17792–17796, ff. 1b–18 *passim.*

Paper; after 1624. Small oblong quarto. See also vol. i, p. 13.

COMPOSITIONS for 3 viols, in parts. The five volumes contain respectively cantus, altus, tenor, quintus, and bassus parts; the sextus is wanting.

1, 2. "In nomines." "Tho. Tomkins." i, ff. 1b, 2b; v, ff. 2, 2b.

3–15. Thirteen Fantasias. "Tho. Tomkins." i, v, ff. 3b–16.

The remaining numbers occur only in vols. ii–iv.

16–30. Fifteen Fantasias:—by "Orlando Gibbons" (nine). ff. 1b–10;—"[John] Coperario" (one). f. 10b;—"[? T.] Tomkins" (one). f. 11b;—Anonymous (four). ff. 12b–15.

31–37. "Almaines," *sc.* Allemandes, by "[J.] Jenkins." f. 15b;—Anonymous. f. 15b;—"[J.] Jenkins." f. 16;—"Symon Iues." f. 16b;—Anonymous (three). ii, iii, ff. 17, 17b; iv, ff. 16b, 17.

38. Allemande, or Pavan. Anonymous. ii, iii, f. 18; iv, f. 17b.

Add. 29290, ff. 112–106b, 71–67b (reversed).

Paper; after 1644. Folio. See also below, p. 226.

Organ accompaniments to the following 3-part compositions, written on two staves of 6 lines.

1–7. Seven Fancies. "[Richard?] Mico." ff. 112–105b.
8, 9. Two suites (Fantasia, Allemande, and Air), for 2 trebles and a bass. "John Jenkins." ff. 71, 69.

Add. 18940, 18941, 18943, 18944, *passim*.

Paper; mid. 17th cent. Oblong octavo. See also below, p. 205.

Airs and dances for 3 viols, in parts, with an additional basso continuo part for harpsichord. The foliation given below refers to all four volumes (containing respectively altus, superius, bassus, and basso continuo), unless the contrary is stated.

1. Pavan. "R. Deering." f. 1.
2–4. Galliard and two pieces without titles. "M[aurice] Webster." ff. 1b, 2, 2b.
5. Piece without title. "C. Hely." f. 3.
6. Another. "C. Coleman." f. 3b.
7–15. Nine pieces by "Tho. Mudde":—Air, Allemande. f. 4;—Courante, "Ayre Eccho-way," Saraband. f. 4b;—Courante, Air. f. 5;—Air. f. 5b;—"Eccho," Saraband. f. 6.
16–19. Four pieces by "W. Lawes":—Allemande, piece without title. f. 6b;—Piece without title, and "Symphonie." f. 7.
20. "Ground in D [minor] to two Trebles." "John Bannister," or "Banister." f. 7b.
21–24. Four pieces, without basso continuo, by "William Child" or "Childe," Organist of Windsor:—Allemande, Courante. f. 8b;—Air, Saraband. f. 9.
25–30. Six pieces by "C. Coleman":—"Symphonie," vols. i, ii, iv, f. 9b; vol. v, f. 8b;—Five pieces without titles, vols. i, ii, iv, ff. 10, 10b; vol. v, ff. 9, 9b.
31–51. Twenty-one pieces by "[Christopher?] Simson," or "Simpson":—Pavan, Allemande. vols. i, ii, iv, f. 11; vol. v, f. 10;—Courante, Air. vols. i, ii, iv, f. 11b; vol. v, f. 10b;—Courante, Allemande. vols. i, ii, iv, f. 11b; vol. v, f. 11;—Courante. vols. i, ii, iv, f. 12b; vol. v, f. 11b;—Allemande. vols. i, ii, iv, f. 13; vol. v, f. 12;—Courante. vols. i, ii, iv, f. 13b; vol. v, f. 12b;—Pavan. vols. i, ii, iv, f. 14; vol. v, f. 13;—Galliard. vols. i, ii, iv, f. 14b; vol. v, f. 13b;—Two Allemandes. vols. i, ii, iv, ff. 15, 15b; vol. v, ff. 14, 14b;—Air. vols. i, ii, iv, f. 16; vol. v, f. 15;—Galliard. vols. i, ii, iv, f. 16b; vol. v, f. 15b;—Pavan. vols. i, ii, iv, f. 17; vol. v, f. 16;—Air. vols. i, ii, iv, f. 17b; vol. v, f. 16b; Courante. vols. i, ii, iv, f. 18; vol. v, f. 17;—Two Airs. vols. i, ii, iv, f. 18b; vol. v, f. 17b;—Courante. vols. i, ii, iv, f. 19; vol. v, f. 18.
52–55. Pavan, and three other pieces without titles. "J[ohn] Jenkins." Bassus part wanting. vols. i, ii, ff. 19b–20b; vol. v, ff. 18b–19b.

Add. 31423, ff. 1–75b *passim*.

Paper; mid. 17th cent. Folio. See also below, p. 257.

Compositions, apparently for three viols, in parts, almost entirely in the hand of John Jenkins, who is probably the author of the pieces which are not assigned below to any other composer. Nos. 1–10 are

without titles; the other pieces are evidently intended to be divided, as below, into suites. Jenkins' "Fantasias for two Trebles and a Basse to the Organ" (ff. 154–171) are described below, p. 268.

1. In G. "Alfonso Ferabosco, Junior." ff. 1, 26, 51.
2, 3. In F (two pieces). ff. 1b, 2; 26b, 27; 51b, 52.
4. In G. ff. 2b, 27b, 52b.
5. In G minor. "Th. Brewer." ff. 3, 28, 53.
6. In G minor. ff. 3b, 28b, 53b.
7, 8. In C minor (two pieces). ff. 4, 4b; 29, 29b; 54, 54b.
9, 10. In F (two). ff. 5, 5b; 30, 30b; 55, 55b.
11. Pavan, Allemande, Air, Courante; in F. "J. Withy." ff. 13, 38, 63.
12. Another similarly constituted suite, in E minor. Probably also by Withy. ff. 13b, 38b, 63b.
13. Prelude, Pavan, Air, Courante; in E minor. "W. Child." ff. 14b, 39b, 64b.
14. Gavotte Pavan, Air, Courante; in E minor. ff. 15b, 40b, 65b.
15. Saraband and Gigue; probably forming part of the preceding. ff. 16b, 41b, 66b.
16. Piece without title, in F. ff. 17, 42, 67.
17, 18. Two pieces in G minor. ff. 17b, 18; 42b, 43; 67b, 68.
19, 20. Two in C minor. ff. 18b, 19; 43b, 44; 68b, 69.
21. "Ut re mi fa sol la." ff. 19b, 44b, 69b.
22. Piece without title, in G minor. "R. Mico." ff. 20, 45, 70.
23, 24. Two pieces without titles, in F. ff. 20b, 21; 45b, 46; 70b, 71.
25. Another, in C. ff. 21b, 46b, 71b.
26. Another, in D minor. ff. 21b, 46b, 72.
27. Another, in D. ff. 22b, 47b, 72b.
28, 29. Two pieces in A minor. ff. 23, 23b; 48, 48b; 73, 73b.
30. Another, in G minor. ff. 24, 49, 74.
31. Another, in C minor. ff. 24b, 49b, 74b.
32. Another, in F. ff. 25, 50, 75.
33. Another, in D minor. ff. 25b, 50b, 75b.

Add. 31424, ff. 45–169b.

Paper; mid. 17th cent. Oblong octavo. See also above, pp. 43, 176.

Two sets of compositions for 3 strings, in parts, in the hand of John Jenkins.

I. Seven sonatas or suites, in four movements (Adagio, Balletto, Gigue or Courante, and Saraband), and provided with a figured bass.

1. In D minor. ff. 45, 55, 65, 75.
2. In D. ff. 46, 56, 66, 76.
3. In A minor. ff. 48, 58, 68, 78.
4. In A. ff. 49b, 59b, 69b, 79b.
5. In F. ff. 50b, 60b, 70b, 80b.
6. In C. ff. 52, 62, 72, 82.
7. In B minor. ff. 53, 63, 73, 83.

II. Sixty-five pieces, which, though arranged according to their keys, can hardly be divided into suites. Except where the contrary is stated, the initials L.V. are added at the end of the various pieces (possibly = Ludovico Viadana).

8. Pavan-Allemande. This and nos. 9–36 are in the key of G minor. ff. 85, 113, 141.
9, 10. Two Courantes. Anonymous. ff. 85b, 113b, 141b.
11. Allemande. ff. 86, 114, 142.
12. Allemande. ff. 86b, 114b, 142b.
13. Courante. Anonymous. ff. 87, 115, 143.
14. Prelude. ff. 87b, 115b, 143b.
15. Pavan - Allemande. Anonymous. ff. 87b, 115b, 143b.

16. Saraband. ff. 88, 116, 144.
17. Allemande. Anonymous. ff. 88b, 116b, 144b.
18. Allemande. ff. 89, 117, 145.
19. Saraband. Anonymous. ff. 89b, 117b, 145b.
20. Prelude. ff. 89b, 117b, 145b.
21, 22. Allemande, and Air. ff. 90b, 118b, 146b.
23. Courante. "Ferera." ff. 91, 119, 147.
24, 25. Two Allemandes. These and no. 26 are by F[erera?]. ff. 91b, 119b, 147b.
26. Allemande. ff. 92b, 120b, 148b.
27. Allemande. ff. 93, 121, 149.
28, 29. "Bo[ur]rée" (?) altered into "Suite," and Gigue. ff. 93b, 121b, 149b.
30. Courante. ff. 94, 122, 150.
31, 32. Courante, and Saraband. ff. 94b, 122b, 150b.
33, 34. Bourrée, and Saraband. ff. 95, 123, 151.
35. Chaconne. ff. 95b, 123b, 151b.
36. Sinfonia. ff. 96b, 124b, 152b.
37. Prelude. This and nos. 38–51 are in G. ff. 97b, 125b, 153b.
38, 39. Allemande, and Courante. ff. 98b, 126b, 154b.
40. Gigue. ff. 99, 127, 155.
41, 42. Saraband, and Fantasia. ff. 99b, 127b, 155b.
43. Allemande. ff. 100, 128, 156.
44. Branle. ff. 100b, 128b, 156b.
45. Caprice. Anonymous. ff. 100b, 128b, 156b.
46. Allemande. ff. 101b, 129b, 157b.
47. Ballet. ff. 102, 130, 158.
48, 49. Courante, and Saraband. ff. 102b, 130b, 158b.
50. Allemande. ff. 103, 131, 159.
51. Galliard. ff. 103b, 131b, 159b.
52. Allemande, in E minor. ff. 103b, 131b, 159b.
53. Saraband, in E minor. ff. 104, 132, 160.
54, 55. Prelude, and Sinfonia. These and nos. 56–59 are in C minor. ff. 104b, 132b, 160b.
56. Allemande. ff. 105b, 133b, 161b.
57. Allemande. ff. 106, 134, 162.
58. Courante. ff. 106b, 134b, 162b.
59. Saraband. ff. 107, 135, 163.
60. Sinfonia. This and nos. 61–71 are anonymous. ff. 107b, 135b, 163b.
61. Saraband, in D. ff. 108, 136, 164.
62. Courante, in D. ff. 108b, 136b, 164b.
63. Allemande. This and nos. 64–66 are in A. ff. 108b, 136b, 164b.
64, 65. Ballet, and "La Bergerette." ff. 109b, 137b, 165b.
66. Saraband. ff. 110, 138, 166.
67. Sinfonia. This and nos. 68–71 are in B♭. ff. 110b, 138b, 166b.
68. Allemande. ff. 111, 139, 167.
69. Gigue. ff. 111b, 139b, 167b.
70. Saraband. ff. 112, 140, 168.
71. Gavotte. ff. 112b, 140b, 168b.
72. Gavotte in G. "Lock." ff. 112b, 140b, 168b.

III. Three pieces in a rather later hand. Treble part only.

73. "The prince's Court." f. 169.
74, 75. Two Gigues. f. 169b.

Add. 31426, parts i–iii.

Paper; ff. 37, 36, 35. Mid. 17th cent. Oblong octavo.

Compositions for 1st and 2nd treble-viols and bass-viol, in parts. In three volumes, the folios given below referring, unless the contrary is stated, to all three.

Nos. 1–91 are by John Jenkins, and are grouped together for the most part according to their keys, but are not divided into suites.

1, 2. Air (or Allemande), Saraband. These and nos. 3–12 are in G minor. f. 2.
3, 4. Allemande, Saraband. f. 2b.
5. Saraband. f. 3.
6, 7. Air, Saraband. f. 3b.
8–10. Allemande, Courante, Air. f. 4.
11, 12. Courante, Allemande. f. 4b.
13, 14. Courante, Saraband. These and no. 15 are in G. f. 5.
15. Air. f. 5b.
16. Courante in E minor. *ib.*
17. Saraband in G. f. 6.

18. Allemande. This and nos. 19–28 are in D minor. *ib.*
19, 20. Two Airs. f. 6b.
21, 22. Galliard, Courante. f. 7.
23, 24. Air, Courante. f. 7b.
25. Air. f. 8.
26. Saraband. f. 8b.
27. Air. f. 9.
28. Courante. f. 9b.
29. Allemande. This and nos. 30–32 are in D. *ib.*
30. "Eccho." f. 10.
31. Courante. f. 10b.
32. Air. f. 11.
33, 34. Two Allemandes. These and no. 35 are in E minor. f. 11b.
35. Courante. f. 12.
36. Allemande. This and nos. 37–39 are in A minor. *ib.*
37, 38. Allemande, Saraband. f. 12b.
39. Courante. f. 13.
40. Allemande. This and nos. 41–43 are in F. *ib.*
41, 42. Allemande, Courante. f. 13b.
43. Saraband. f. 14.
44. Allemande. This and nos. 45–47 are in B♭. *ib.*
45. Air. f. 14b.
46. Courante. f. 15.
47. Saraband. f. 15b.
48. Air. This and nos. 49–53 are in C minor. f. 16.
49, 50. Air, Galliard. f. 16b.
51, 52. Air, Courante. f. 17.
53. Saraband. f. 17b.
54. Air. This and nos. 55–60 are in B♭. f. 18.
55, 56. Air, Courante. f. 18b.
57, 58. Two Allemandes. f. 19.
59, 60. Courante, Saraband. f. 19b.
61, 62. Allemande, Courante. These and nos. 63–67 are in C. f. 20.
63, 64. Saraband, Air. f. 20b.
65. Allemande. f. 21.
66. Courante. Parts i, ii, f. 21b; part iii, f. 21.
67. Courante. f. 21b.
68. Allemande. This and nos. 69, 70, are in E. f. 22.
69, 70. Allemande, Saraband. f. 22b.
71. Air. This and nos. 72–76 are in A minor. f. 23.
72. Allemande. f. 23b.
73, 74. Two Airs. f. 24.
75, 76. Two Sarabands. f. 24b.
77. Pavan. This and nos. 78–83 are in D minor. f. 25.
78, 79. Air, Galliard. f. 25b.
80, 81. Air (or Allemande), Air. f. 26.
82. Courante. i, f. 26; ii, iii, f. 26b.
83. Saraband. f. 26b.
84. Air. This and nos. 85–91 are in D. i, f. 26b; ii, iii, f. 27.
85. Air. f. 27.
86. Air. i, f. 27; ii, iii, f. 27b.
87. Air. f. 27b.
88, 89. Courante, Saraband. f. 28.
90, 91. Air, Saraband. f. 28b.
92. Suite (Allemande, Galliard, Air, Courante, Saraband). "Jenkins," altered in part iii to "Colm." (Charles Colman?). f. 29.

The remainder of the MS. is occupied by "Mr. Matthew Lock his *Little Consort of three parts*, 2 Trebles and Bassus" [published in 1656], in a different hand from the preceding. The pieces of which it is composed are divided into suites (*viz.* Pavan, Air, Courante, Saraband), in the following keys:—

93. In G minor. i, f. 31; ii, iii, f. 30.
94. In C. i, f. 31b; ii, iii, f. 30b.
95. In D minor. i, f. 32; ii, iii, f. 31.
96. In B♭. i, f. 32b; ii, iii, f. 31b.
97. In E minor. i, f. 33b; ii, iii, f. 32.
98. In F. i, f. 34; ii, f. 35; iii, f. 32b.
99. In G minor. i, f. 34b; ii, f. 32b; iii, f. 33.
100. In A minor. i, f. 35b; ii, f. 33; iii, f. 33b.
101. In B♭. i, f. 36; ii, f. 34; iii, f. 33b.
102. In D minor. i, f. 37; ii, iii, f. 34b.

Add. 17801, ff. 17b–47b.

Paper; about 1651, *etc.* Folio. Said to have been presented by Lock to Charles II in 1672. For other contents, see above, pp. 36, 43; and below, pp. 205, 233.

Compositions for 3 strings, in score, by Matthew Lock. *Autograph.* The MS. is described at the beginning as "Compositions for broken,

and whole Consorts...made by Matthew Lock, Composer in Ordinary to his Majestye."

I. "*The Little Consort of three parts;* containing [ten suites, consisting of] Pavans, Airs, Corants, and Sarabands, for Viols, or Violins; in two several Varieties. The first 20 are for two Trebles, and a Basse; the last 20 for Treble, Tenor, and Bass; to be performed either alone, or [with] Theorbos and Harpsichord." At the end is written, in a rather later hand, "Made att the request of Mr. Wm. Wake for his Schollars, 1651; and printed by John Playford, of the Temple, 1656." In parts. f. 18.

II. "The fflatt Consort, for my Cousin Kemble"; containing twenty-four pieces, consisting of alternately a "Fantazie" and either a Courante, Saraband, Gigue, or Galliard. f. 27.

III. "The Broken Consort"; in two parts, of which the first contains six suites (Fantasia, Courante, Air, Saraband). ff. 37b–45b;—and the second, two suites (Pavan, Air, Courante or Galliard). ff. 46, 46b.

Add. 31430, ff. 14–119.

Paper; after 1660 (?). Oblong quarto. On the upper side of the leaves (ff. 41, 69, 97) which appear to have formed the covers of the separate parts, the name of James Hinton is written, in a hand slightly later than that of Playford, where that of John Jenkins would naturally be found. See also above, p. 44.

A COLLECTION of pieces by English composers, for 3 viols, with a basso continuo (except where the contrary is stated) for theorbo, in parts. Apparently in the hand of John Playford, whose initials are at the beginning of each part. In the following descriptions they have been divided into suites or sonatas, as far as possible as originally written.

1. Air, Courante, Saraband, Gigue. This and nos. 2–11 are for 2 trebles and bass, by "William Gregorie." Basso continuo wanting. ff. 15, 43, 71.
2. Pavan, Allemande, Air, Courante, Saraband. ff. 16, 44, 72, 99.
3. Pavan, Air, Courante, Gigue. ff. 17b, 45b, 73b, 100b.
4. Allemande, Air, Courante, Saraband, Gigue. ff. 18b, 46b, 74b, 101b.
5. Pavan, Allemande, Air, Courante, Saraband, Gigue. ff. 19b, 47b, 75b, 102b.
6. Prelude, Saraband, A Round (*sc.* Rondo?). ff. 21, 49, 77, 104.
7. Allemande, Courante, A Round. ff. 21b, 49b, 77b, 104b.
8. Prelude, Courante, Gavotte, Courante. ff. 22, 50, 78, 104b.
9. Prelude, Courante, Allemande, Courante. ff. 23, 51, 79, 105b.
10. Prelude, Courante, A Round. ff. 24, 52, 80, 106b.
11. Allemande, Courante, A Round. ff. 25, 53, 81, 107.
12–16. Five suites or sonatas (Pavan, Air, Courante, Saraband) for treble, tenor and bass viols, by "Math. Locke." Basso continuo part wanting. They are in F. ff. 26b, 54b, 82b;—in G. ff. 27, 55, 83;—in A minor. ff. 28, 56, 84;—in B♭. ff. 29, 56b, 84b;—and in D. ff. 29b, 57b, 85b.

Nos. 17–28 are for two trebles and bass, by "John Jenkins," evidently the *Twelve Sonatas for two Violins and a Base, with a Thorough-Base for the Organ or Theorbo*, published by him in 1660.

17. Pavan, Air, Galliard. ff. 30b, 58b, 86b, 108b.
18. Air, Courante, Air. ff. 31b, 59b, 87b, 109b.
19. Air, Courante, Saraband. ff. 32, 60, 88, 110.
20. Air, Courante, Saraband. ff. 32b, 60b, 88b, 110b.
21. Allemande, Air, Courante. ff. 33, 61, 89, 111.

22. Allemande, Air, Courante, Saraband, in B♭. ff. 34, 62, 90, 112.
23. A similarly divided Sonata, in B♭. ff. 35, 63, 91, 113.
24. Another, in F. ff. 36, 64, 92, 114.
25. Allemande, Air, Courante. ff. 37, 65, 93, 115.
26. Allemande, Air, Courante, Saraband. ff. 37b, 65b, 93b, 115b.
27. Air, Air, Courante, Saraband. ff. 38b, 66b, 94b, 116b.
28. Air, Air, Courante. ff. 39b, 67b, 95b, 117b.

Add. 31438, ff. 63b–85b *passim*.

Paper; after 1660 (f. 75b). Oblong octavo. See also vol. i, p. 262.

Four sets of dances, of which the first and third (and probably the other two sets also) are for 3 instruments. First cantus part.

1–42. Allemandes, Courantes, Sarabands, "Cavots" (=Gavottes), "Brandles" (= Branles), Ballets, Arias, and "Schicks" (=Gigues). "Pleikardus Carolus Becken," Strasburg, 1655. ff. 63b–71.
43–66. Allemandes, Courantes, Sarabands, Ballets, and an Aria. "Mathew Locke." ff. 71b–75.
67–78. Courantes, a Saraband, and Ballets. "Lüder. Knoep," 1652. ff. 82b–84.
79–90. Allemandes, a Courante, Sarabands, Ballets, and an Aria. "Andr. Hamersmied." ff. 84–85b.

Add. 30488–30490.

Paper; ff. 20, 20, 20. A.D. 1661–1666. Small folio.

Compositions for 1st and 2nd treble and bass-viols, in parts. From a comparison with Add. 31428 (see below, p. 196), it will be seen that they are Fancies by John Jenkins. They are all contained in the latter MS., but in a different order; and are, as there, for the most part divided into sets of three pieces. The dates given below, those of the correction of the MS., are apparently *autograph*. In three volumes, the foliation, as far as no. 18, being identical in each volume.

1–3. In C minor. ff. 1, 1b, 2b.
4–6. In D minor. ff. 3b, 4b, 5b.
7–9. In G minor. ff. 6b, 7b, 8b.
10. In A minor. f. 9b.
11–13. In E minor. At the end of no. 12 is the date 18 Dec., 1661; and at the beginning of no. 13, the date 2 Jan., 1666. ff. 10b, 11b, 12b.
14, 15. In A minor. In Add. 31428 these immediately follow no. 10. ff. 13b, 14b.
16–18. In F. ff. 15b, 16b, 17b.
19–21. In B♭ (three). At the end is the date 27 Jan., 1666. vol. i, ff. 18, 19, 20; ii, iii, ff. 18b, 19b, 20b.

Add. 27550–27552, 27554, *passim*.

Paper; about 1674. Small folio. See also below, p. 208.

Compositions for 3 instruments, in parts (1st and 2nd treble and bassus), with a figured bass for organ, by John Jenkins. In four volumes.

1. Air in E minor. vols. i–iii, v, f. 1*.
2. Air in E. i–iii, v, f. 1*.

The remaining pieces are suites, consisting of "Fantasie" or Fancy,

and Air (styled "Alman," or Allemande, in no. 17).

3. In D minor. i, ii, iv, f. 1*; iii, f. 1*b.
4. In A minor. i, 2; ii, iv, f. 1b; iii, f. 2b.
5. In D. The Air which belongs to this suite is misplaced (f. 3b) in vol. ii. i, ii, f. 2b; iii, f. 3; iv, f. 2.
6. In G minor. i, f. 3b; ii, f. 3; iii, f. 4; iv, f. 2b.
7. In F. i, iii, f. 4b; ii, f. 3b; iv, f. 3.
8. In B♭. i, iii, f. 5b; ii, f. 4b; iv, f. 3b.
9. In E minor. i, f. 7; ii, f. 5; iii, f. 6b; iv, f. 4.
10. In C. i, f. 8; ii, f. 5b; iii, f. 7b; iv, f. 4b.
11. In D. i, iii, f. 8b; ii, f. 6; iv, f. 5.
12. In A minor. i, iii, f. 9b; ii, f. 7; iv, f. 5b.
13. In G minor. i, iii, f. 10b; ii, f. 7b; iv, f. 6.
14. In C minor. i, iii, f. 11b; ii, f. 8b; iv, f. 6b.
15. In A. i, iii, f. 12b; ii, f. 9; iv, f. 7b.
16. In F. i, iii, f. 13b; ii, f. 9b; iv, f. 8.
17. In A minor. i, iii, f. 14b; ii, f. 10b; iv, f. 8b.

Add. 31435, ff. 1–69b.

Paper; after 1680 (see below). Oblong octavo. See also above, p. 177; and below, p. 208.

Fantasias for 2 trebles and a bass, with a duplicate bass part added for a basso continuo, but without the figuring filled in. In parts.

1–24. Twenty-four. "Mathew Lock." Examined from "Mr. Purcell's Score-Book," by "F. T." (see f. 20b). ff. 1, 18, 35, 52.
25–36. Twelve. "Dr. Christopher Gibbons." ff. 12b, 29b, 46b, 63b.
37. One. "Henry Purscell." The *autograph* of this is in Add. 30930 (f. 70, reversed—see below), written about 1680. ff. 17b, 34b, 51b, 68b.

Add. 30930, ff. 71–69b (reversed), 43b–30 (reversed).

Paper; about 1680–1683. Folio. See also below, pp. 209, 227, 234; *etc.*

Compositions, for 3 instruments, in score, by Henry Purcell. *Autograph.*

1–3. Three Fantasias for violin, viola, and bass. f. 71.
4–11. Sonatas for 2 violins and a bass, with a basso continuo to most of them; forming nos. 1, 2, 3, 9 (the two last numbers without basso continuo), 7, 8 (with basso continuo partially filled in), 4 (the first few notes only), and 10, of the 2nd set of Ten Sonatas, published in 1697. f. 43b.

Add. 31431, parts i and ii, *passim.*

Paper; belonged in 1680 to Sir Gabriel Roberts. Oblong octavo. See also above, p. 177.

"Consorts of 3 parts, viz^{t} 2 trebles and 1 Bass, with a Bas. contin." 1st and 2nd treble parts, except in nos. 165–184, which have only one treble part. In two volumes. The foliation below refers to both volumes, unless the contrary is stated, vol. i containing the 1st treble, and vol. ii the 2nd treble.

1–62. "The Royall Consort": a collection of sixty-two short pieces [Pavans, Allemandes, Airs, Courantes, Sarabands, *etc.*—*conf.* 10445 and 31433, below]. "William Lawes." According to the inscription on f. 1b, the

MS. contained originally also a tenor part to this set, no doubt in lieu of a bass. The work from which the present MS. was copied appears to have contained sixty-six pieces, of which those originally numbered 20–22 and 48 are wanting (as also in 31433). ff. 2-29.

63–86. A collection of twenty-four pieces, divided into six suites, each consisting of Fancy, Courantes ("Eccho," f. 35b), Air or Allemande, and Sarabband. "Mathew Locke." ff. 29b–41.

87–90. Four pieces, namely Allegro in C, Grave ending Vivace in C, Largo in D minor, and a piece in three short movements (Grave con tremolo, Vivace, Allegro) in D minor; the four movements forming together (as in the duplicate copy, f. 67b) a Sonata. "Mauritio Cazzati" (d. 1677). They appear to be early specimens of the Sonata. ff. 41b, 42b, 43b, 44b.

91–129. Thirty-nine short pieces without titles. "John Jenkins." ff. 45b–57.

130–140. Eleven pieces by "Doct[r] [Christopher ?] Gibbons":—Sonata, three Airs and Courante, in A minor. ff. 57b–58;—Fantasia, Air, and Courante, in D minor. ff. 59b, 60;—Fantasia, Air, and movement without title, in D minor. ff. 60b–62.

141. "Curtaine tune." "Mathew Locke." f. 62b.

142–164. Twenty-two "Italian sonatas," of which the one here numbered 5 is by Maurizio Cazzati (*conf.* ff. 41b, 43b), and presumably also the others; among them is inserted (f. 70b) a twenty-third by "[Isaac ?] Blackwell." They contain for the most part four movements, but occasionally three only, and once (f. 65b) as many as five movements, consisting chiefly of Adagio, Grave, Largo, Allegro, Vivace, Presto, and (once) Larghissimo. ff. 63b–87b.

165–184. "Mr. John Jenkins his Lira (*sc.* viola da gamba) Consort, harpeway flat, for 3 parts:—viz[t] 1 lira, 1 treb[le], 1 bas[s]": consisting of twenty short pieces without title. Treble part. According to the note on f. 89b only the first fourteen are by Jenkins. vol. ii, ff. 91–96b.

Add. 29283–29285, *passim.*

Paper; A.D. 1682–1691. Oblong octavo. The original owner appears to have been Thomas Fuller, 1682 (see vol. i, f. 1). The MS. belonged in 1840 to Joseph Warren. See also vol. ii, p. 230; and below (pp. 209, 236; part v, section i; part v, section viii).

COMPOSITIONS, original and arranged, for 2 trebles and a bass, in parts. Many of them appear to be taken from published sets, the figures at the beginning of each piece referring to its number in the publication. In three volumes.

1–8. Eight pieces without titles. "Hilton." i, f. 3b; ii, iii, f. 2b.

9–25. Seventeen pieces without titles. "[J.] Withie." i, f. 6; ii, iii, f. 5.

26–41. Sixteen pieces, one of which is styled Prelude. "[Anthony ?] Wood," 1682 (see i, f. 1). i, f. 10b; ii, iii, f. 9b.

42–81. "Matthew Locke his little Consort" [1656]. Forty pieces. i, f. 20; ii, f. 19; iii, f. 18.

82–93. Twelve pieces, including two sets of Variations, Scotch Tune, Jig, Presto, and "Brawl" (*sc.* Branle). "Diesineer" or "Desineer." i, f. 31b; ii, f. 30b; iii, f. 29b.

94–99. Six pieces without titles. "Ric. Girdler," 1682. i, f. 35b; ii, f. 34b; iii, f. 31b.

100–104. Five pieces, of which the last is called "Le Bouffon." "Baptist [Lully ?] and (? nos. 101 and 103) Dr. Blow." i, f. 37; ii, f. 36; iii, f. 33.

105–114. Ten pieces, beginning with an Overture, 1682. Anonymous. i, f. 38b; ii, f. 37b; iii, f. 34b.

115–123. Nine pieces without titles.

"T. Farmer," 1682. i, f. 42b; ii, f. 41b; iii, f. 38b.

124–132. Nine pieces:—Overture, Allegro, "L'amitié," "La follatrie," Prelude, "Le fugetif," "La Tempérance," Allemande, and "La Fin." "Diesineer." i, f. 45; ii, f. 44; iii, f. 41.

133–148. Sixteen pieces: — Saraband, Gavotte, Pavan, Air, "Suitte," Chaconne, "Aria ridicula," Bourrée, "Suivez-moy," Allemande, "Burlesque," Prelude, Presto, "La follie," "St. John," and one without title. Anonymous. i, f. 47b; ii, f. 46b; iii, f. 43b.

149–152. Four pieces, including "La Tempérance" and a Minuet. "Baptist [Lully?]." i, f. 51b; ii, f. 50b; iii, f. 47b.

153–164. Twelve pieces, including a "Round O" (*sc.* Rondo). "Baptist." i, f. 52b; ii, f. 51b; iii, f. 48b.

165–174. Ten pieces without titles. "Fr. Forcer," 1683. i, f. 56b; ii, f. 55b; iii, f. 52b.

175–181. Seven pieces, viz.:—"Andamenta" (*sic*), Allegro, Balletto, "L'amour," Allemande, "Aria ridicula," and Fancy. "Diesineer." i, f. 59b; ii, f. 58b; iii, f. 55b.

182. "Goe, perjur'd man." "Dr. Blow." i, f. 61b; ii, f. 60b; iii, f. 57b.

183. "Burlesca." "Segn^{or} Nichol" (*sc.* Nicola Matteis?). i, f. 62; ii, f. 61; iii, f. 58.

184–192. Nine pieces without titles. "Egles" (*sc.* Solomon Eccles?), 1683. i, f. 68b; ii, f. 67b; iii, f. 64b.

193–198. Six pieces, including a Chaconne and a Rondo. "Courtenell" or "Courtinell" (*sc.* Raphael Courteville), 1683. i, f. 71b; ii, f. 70b; iii. f. 67b.

199–208. Ten pieces without titles. "Egles," 1684. i, ii, f. 77b; iii, f. 73b.

209. Piece without title. "Dr. [N.] Staggins." i, ii, f. 80b; iii, f. 76b.

210–216. Seven pieces without titles. "Compton." i, ii, f. 80b; iii, f. 76b.

217–223. Seven pieces without titles. Anonymous. i, ii, f. 82b; iii, f. 78b.

224. Piece without title. "[William] Gorton." i, ii, f. 84b; iii, f. 80b.

225–257. Thirty-three pieces, including Overture, Airs, Rondos, Scotch tune, Courante, Hornpipe, March, "Slow-time Jigg" (!), *etc.* "Farmer," 1691. i, ii, f. 85b; iii, f. 81b.

Add. 31440, f. 59b.

Paper; before 1685 (?). Folio. See also vol. i, p. 287.

Composition without title in G (3 semibreves in a bar), by Pietro Reggio. *Autograph* (?).

Add. 35043, f. 27b.

Paper; about 1694–1697. Small folio.

Ground for 3 viols, by an English composer. See above, p. 160.

Harl. 4899, f. 39.

Paper; about 1697. Folio. See also vol. i, p. 216.

Movement (common time) in C, apparently for 2 violins (or flutes) and a bass, in score. Anonymous. Probably by an English composer.

Add. 31433, in 2 vols.

Paper; ff. 35, 35. 17th cent. Small oblong quarto.

THE THEORBO and "Didvideing B[ass]" parts of what appears to be an arrangement of "The Royal Consort," by William Lawes. *Conf.* 31431 (above, p. 190), and 10445 (below).

1. Pavan; with duplicate bass part. This and nos. 2–19 are in D minor. i, f. 1b; ii, ff. 1b, 3b.
2. Allemande. i, f. 2b; ii, f. 4b.
3. Air. i, f. 3; ii, f. 5.
4, 5. Two Allemandes. i, ff. 3b, 4; ii, ff. 5b, 6.
6, 7. Two Courantes. i, ff. 4b, 5; ii, ff. 6b, 7.
8, 9. Two Sarabands. i, f. 5b; ii, f 7b.
10. Air. i, f. 6; ii, f. 8.
11. Allemande. i, f. 6b; ii, f. 8b.
12, 13. Two Courantes. i, ff. 7, 7b; ii, ff. 9, 9b.
14. Saraband. i, f. 8; ii, f. 10.
15, 16. Two Allemandes. i, ff. 8b, 9; ii, ff. 10b, 11.
17, 18. Two Courantes. i, ff. 9b, 10; ii, ff. 11b, 12.
19. Saraband. i, f. 10; ii, f. 12.
20. Pavan. This and nos. 21–36 are in D. i, f. 10b; ii, f. 12b.
21. Allemande. i, f. 11b; ii, f. 13b.
22–25. Four Airs. i, ff. 12, 12b, 13, 13b; ii, ff. 14, 14b, 15, 15b.
26. Courante. i, f. 14; ii, f. 16.
27. Saraband. i, f. 14b; ii, f. 16b.
28, 29. Two Airs. i, ff. 15, 15b; ii, ff. 17, 17b.
30. Allemande. i, f. 16; ii, f. 18.
31. Courante. i, f. 16b; ii, f. 18b.
32. Air. i, f. 17; ii, f. 19.
33. Courante. i, f. 17b; ii, f. 19b.
34. Air. i, f. 18; ii, f. 20.
35. Saraband. i, f. 18b; ii, f. 20b.
36. "Ecco." i, f. 18b; ii, f. 20b.
37. Air. This and nos. 38–42 are in A minor. i, f. 19b; ii, f. 21b.
38, 39. Two Allemandes. i, ff. 20, 20b; ii, ff. 22, 22b.
40, 41. Two Courantes. i, ff. 21, 21b; ii, ff. 23, 23b.
42. Saraband. i, f. 22; ii, f. 24.
43. Air. The bass appears to be *imperfect.* This and nos. 44–47 are in C. i, f. 22b; ii, f. 24b.
44. Allemande. i, f. 23b; ii, f. 25.
45. Air. i, f. 24; ii, f. 25b.
46. Courante. i, f. 24b; ii, f. 26.
47. Saraband. Bass part wanting. i, f. 25.
48. Pavan. This and nos. 49–54 are in F. i, f. 25b; ii, f. 26b.
49. Air. i, f. 26b; ii, f. 27b.
50. Allemande. i, f. 27b; ii, f. 28.
51. Courante. i, f. 28; ii, f. 28b.
52. Allemande. i, f. 28b; ii, f. 29.
53. Courante. i, f. 29; ii, f. 29b.
54. Saraband. i, f. 29b; ii, f. 30.
55. Pavan in A minor. f. 30b.
56. Pavan. This and nos. 57–61 are in B♭. i, ii, f. 31b.
57. Allemande. i, ii, f. 32b.
58. Courante. i, ii, f. 33.
59. Allemande. i, ii, f. 33b.
60. Courante. i, f. 34; ii, f. 34b.
61. Saraband. i, f. 34b; ii, f. 35.
62. Courante in C minor. Bass part wanting. i, f. 35.

Add. 10445, ff. 1, 13b, 26.

Paper; 2nd half of 17th cent. Oblong octavo. See also above, p. 176.

TWENTY-FIVE PIECES, of which all except the first are taken from the "Royall Consort" by "William Lawes" (*conf.* Add. 31433, *etc.*, above). They consist of Courantes, Sarabands, Airs, *etc.*, written for 3 instruments. 1st and 2nd trebles and "Breaking Base" parts, except in no. 20 (2nd treble part only), nos. 23–25 (1st treble and bass) and no. 26 (bass). A leaf is also wanting at the beginning.

Add. 31427.

Paper; ff. 40. Late 17th cent. Oblong octavo.

"Mr. John Jenkins' little Consorte in three partes," for 2 trebles and a bass, in parts. Divided (according to keys) into sets.

1. Saraband and six Airs in B♭. ff. 1b, 14b, 28b.
2. Seven Airs in G minor. ff. 4, 17, 31.
3. Six in C minor. ff. 6b, 19b, 33b.
4. Three in G. ff. 8b, 21b, 35b.
5. Seven in D. ff. 10, 23, 37.
6. Air, followed by "The Bells," in D. ff. 12b, 25b, 39b.

Add. 31429, in 3 vols.

Paper; ff. 49, 49, 49. Late 17th cent. Small oblong quarto. Belonged at one time to Th. Fuller, afterwards (traditionally) to Sir Hans Sloane, and in 1840 to Joseph Warren.

Compositions for 2 trebles and a bass, in parts. Except where the contrary is stated, they are without titles and anonymous, and the folios refer to all 3 volumes.

1. Piece in C; probably added afterwards as prelude to the following set. f. 2.

2–6. Five pieces in C. "Grabew," *sc.* Louis Grabu. f. 2b.

7–10. Four pieces in D. No. 10 wants 1st treble part. "[Thomas?] Farmer." i, f. 4; ii, iii, f. 3b.

11. Piece in G minor (? prelude to the following set). f. 5.

12–19. Eight pieces in G minor. f. 5b.

20–30. Eleven pieces, including two Rondos. The first eight are in G minor, the 9th in C minor, and the two last in C. "Peasable." f. 8b.

31–38. "Peasable's Brawles" (*sc.* Branles), in G minor. f. 12b.

39–42. Four pieces in C. "[Jean] Baptist [Lully?]." f. 15b.

43–46. Four pieces, beginning with a Rondo, in C. "[William?] Turner." f. 16b.

47–56. Ten pieces, of which the first five and the last two are in G, the 6th and 8th in C, and the 7th in A minor. "T. Farmer." f. 18.

57–68. Twelve pieces, of which the first five (including a Rondo) are in G, the 6th and 7th in D minor, the 8th and 9th in F, and the last three in G minor. "Peasable." f. 20b.

69–74. Five in G minor. "Farmer." The treble part of a 6th has been added in the 1st viol part. f. 25.

75–86. Three pieces in A minor, six in C, and three in B♭. "[Anthony?] Wood." f. 27b.

The remaining pieces appear to be taken from a set which consisted originally of sixty pieces, of which those numbered 37 to 53 are omitted. The 1st treble of the last but one is *imperfect* at the end. The names of the composers are appended below to those pieces only at the beginning of which they appear in the MS. Probably however they apply also in most cases to one or two of the compositions immediately following.

87. Piece in D minor. "Jenkins." f. 32b.

88, 89. Two more in D minor. ff. 32b, 33.

90. A fourth in D minor. "Lawes." f. 33b.

91–6. Six more in D minor. f. 33b.

97. Piece in D. f. 35b.

98, 99. Two in D minor. ff. 36, 36b.

100, 101. Two in D. ff. 36b, 37.

102. Piece in D minor. f. 37b.

103. One in D. f. 37b.

104. One in G. f. 38b.

105, 106. One in G minor, and another in D minor. f. 39.

107, 108. Two in G minor. f. 39b.

109. Piece in F. f. 40.

110. "The Phenix." f. 40b.

111, 112. Two pieces in G. f. 41.

113. Piece in C. "[Maurice?] Webster." f. 42.
114–117. Four pieces in G. f. 41b.
118. Piece in C. "Chillmeed." f. 43b.
119. One in F. f. 44b.
120. One in G minor. "Holmes." f. 45.
121. One in C minor. "Lawes." f. 45b.
122. One in G minor. f. 46.
123. One in F. "Coleman." f. 46b.
124. One in D minor. f. 47.
125. One in B♭. "Jenkins." f. 47b.
126. Another in B♭. f. 48.
127. One in D minor. f. 48b.
128. One in G minor. f. 48b.
129. Another in G minor (wanting first treble part). f. 49.

Add. 31436, ff. 1, 5, 9–12.

Paper; late 17th cent. Folio. See also vol. ii, p. 238.

"Fantazie à 3" in parts (2 trebles and bass), by Matthew Lock. There are three, each consisting of Fantasia, Courante, Air, and Saraband.

Add. 33236, ff. 13–67 *passim*.

Paper; late 17th cent. Folio. See also vol. i, p. 431.

Compositions in 3 parts, in score.

1–10. Ten "symphonie," consisting of from four to seven short movements, of which the names are not generally given. The most common are Allegro and Adagio, besides which there are two Canzoni and two Largos. "Lelicolista," or "Lelio Colista." ff. 13–30.
11–22. Twelve Sonatas for 2 violins and violoncello, with a figured bass for the organ. "Archangelo Corelli" (op. 1). ff. 30b–50.
23. Sonata in D minor. This and nos. 24–26, also Sonatas, have a figured bass (for organ or harpsichord). "Carolo Ruggiero." f. 50b.
24. In G. "Lelicolista." f. 52.
25. In A. By Dr. Blow. f. 53b.
26. In G. Anonymous. f. 55.
27, 28. Two sonatas in four movements (Allegro only named). "Archangelo Corelli." ff. 56b, 58.
29–32. Four short Fantasias, in G minor, A minor, A, and B♭). "Henry Purcell." ff. 60, 61.
33. Sonata in G minor. "Monsr Baptist [Lully?]." f. 61.
34. Part of a piece, consisting (as it stands) of Pavan, Air, and Courante (*imperfect* at the end), from *The Little Consort of three parts*. "Matthew Lock" [1656]. f. 63.
35. Ground for 2 violins and a bass. "Dr. J[ohn] Blow." ff. 63b, 64.
36, 37. Beginning and end of the first, and whole of the second, 3-part Fantasia composed by "Henry Purcell" in 1680. Evidently copied from the original MS. (30930, ff. 71, 70b, above, p. 190). ff. 65b–67.

Add. 23779, ff. 2b–62.

Paper; 17th–18th cent. Oblong quarto.

String trios with a bass for organ, by Giovanni Coperario. See Quartets for Organ and Strings, below (p. 269).

Add. 17850, ff. 4b–6.

Paper; early 18th cent. Large folio. See also below, p. 210, *etc.*

Overture, Minuet, "Sybell" (*sc.* Cebell, or Gavotte), and Hornpipe, in G minor, for 3 strings, in score, by W[illiam] Go[rton].

Add. 31428.

Paper; ff. 30. Early 18th cent. Folio. Bookplate of John Lodge-Ellerton, 19th cent.

Fancies for 2 treble viols and a bass, in score, by John Jenkins, divided into sets of three. For a contemporary MS., see 30488–30490 (above, p. 189). On f. 1 is a short account of the composer in a later hand.

1–3. In G minor. ff. 2, 3, 4.
4–6. In D minor. ff. 5b, 7, 8b.
7–9. In A minor. ff. 10, 11, 12b.
10–12. In E minor. ff. 14, 15b, 16b.
13–15. In C minor. ff. 18, 19, 20b.
16–18. In F. ff. 22, 23b, 25.
19–21. In B♭. ff. 27, 28, 29b.

Add. 22099, ff. 8–11b *passim*.

Paper; about 1704–1707. Folio. See also vol. ii, p. 247.

Compositions in 3 parts, in score, apparently for strings.

1. "S[r] John Guise's March," in C. "Alex. Damascene." f. 8.
2. "Draw, Cupid." "[Richard] Mottley." f. 8b.
3. "Shore's Trumpet." "Cla[rk]." f. 11.
4. Minuet in F. Anonymous. f. 11b.

Add. 37074, ff. 46b–78.

Paper; about 1727. Oblong octavo. See also vol. ii, p. 522; and in the Table of MSS., above.

Series of thirty-one short unnamed pieces in C, for 3 instruments, in score, by R[obert] C[reyghton]. *Autograph* (?). Most of them are in $\frac{3}{4}$ time, a few in common time, and one in $\frac{3}{2}$ time.

Add. 31548.

Paper; ff. 41. After 1732. Folio.

Twelve sonatas for 2 violins, with a figured bass, in score, by G. B. Buononcini. Described in the edition published in 1732 (in which also the bass is figured) as for 2 violins and a "Bass doubled."

Add. 14329.

Paper; ff. 55. About 1747. Folio. Presented by Vincent Novello in 1843.

Twelve Sonatas for two Violins; with a Bass for the Violoncello or Harpsichord, in score, by Dr. Boyce, 1747. Neat copy, said by the donor to be autograph (but see 32160, below).

Add. 32160, *passim*.

Paper; about 1747 (date of publication), *etc.* Oblong folio. Belonged in 1828 to S. N. B. See also vol. i, pp. 175, 445; vol. ii, pp. 593, 654; and below (pp. 264, 267; and under Flute Instructions, p. 361).

Compositions, apparently all of them for 3 strings, in score.

1. Original rough drafts [of *Twelve Sonatas for Two Violins; with a Bass. By William Boyce*]. There are several slight variations from the

printed edition [1747], which latter was probably taken from Add. 14329 (above). The gavotte in the last sonata is quite different from the published one. ff. 2b–49.

From this point reverse the volume.

2. Minuet in A minor, for 2 violins in unison and a bass. By Boyce. *Autograph.* f. 66b.
3. Unfinished movement (common time) in D. Anonymous. f. 61b.
4. Short movement (common time) in C (?). Anonymous. f. 61.
5. Unfinished movement ($\frac{3}{4}$ time). Anonymous. f. 61.

Add. 34267, f. 12.

Paper; A.D. 1749. Quarto.

SONATA for 3 strings, with a bass for harpsichord, by Carlo Ambrosio. See under Pianoforte and String Quartets, below (p. 270).

Add. 31576, ff. 54–58.

Paper; mid. 18th cent. Quarto.

SONATAS for 2 violins, flutes, or oboes, with a bass, by Handel. See under Trios for Flutes and Pianoforte, below (p. 254).

Add. 34998, f. 34b.

Paper; about 1774–1775. Oblong folio. See also the Tables of MSS. in each volume of the present Catalogue.

"MISS MILLS'S MINUET," written in 3 parts, in score. In the hand of Samuel Wesley.

Add. 35008, ff. 45–53.

Paper; A.D. 1776, *etc.* Oblong folio. See also above, p. 15.

COMPOSITIONS for 3 instruments (2 violins and a bass in nos. 1–4), by Samuel Wesley. *Autograph.* Nos. 1, 2, and 5 are in score, the others in parts.

1. "Catherine Hill," 1776. f. 45.
2. "Warwick's Bench," 1776. f. 45b.
3, 4. Trios in C and D. The first is marked "A very early composition"; the bass of the second is *imperfect* at the end. f. 47.
5. Short movement ($\frac{2}{4}$ time) in C. f. 52b.

Add. 11586, f. 51b.

Paper; before 1782. Oblong folio. See also vol. i, p. 71.

SARABAND, from one of the *Seven Sonatas for* 3 *strings*, by Antonio Ziani; in the hand of Dr. Burney.

Add. 11588, f. 68b.

Paper; about 1783. Quarto. See also vol. i, p. 163; *etc.*

"SONATA à 3," in D, apparently by Giovanni Legrenzi. It consists of five short movements:—Allegro, Adagio, ——, Adagio, and Allegro.

Eg. 2379, ff. 125–148.

Paper; A.D. 1784. Oblong octavo. See also above, p. 28.

"Sei Divertimenti a tre, Violino 1mo o Flauto Traver[so], Violino 2do, e Violoncello," in parts, by Franz Joseph Haydn; in the hand of his amanuensis, J. Radnitzky, but signed by the composer at the beginning "di me Giuseppe Haydn [1]784." They consist of three movements each, generally Allegro moderato, Adagio, and Minuet or Presto, with one example of each of the following movements:—Scherzo, Andante con espressione, and Vivace. They are described in Egerton 2380, f. 12, as "à 2 Flutes traversières et Violoncello." The composer states in the same place that they were sent to William Forster for publication on 31 May, 1784.

Add. 14337, *passim*.

Paper; about 1785 (?). Oblong quarto. See also below, p. 212.

Compositions for 3 strings, in score.

1. Twelve sonatas for two violins; with a figured Bass for the Violoncello or Harpsichord. "Dr. Boyce" [1747]. ff. 2b–45b.

2. Six trios for a violin, tenor, and violoncello obbligato. "Boccherini" [published about 1780 ?]. ff. 83–11, 4b.

Add. 14390, f. 411.

Paper; about 1795. Oblong folio. See also under Histories (1802), below (part v, section ii).

"Russian Danse of Courtship called 'Golubstz' or 'The Doves,'" harmonized for 3 instruments; inserted in a collection of papers by Dr. Matthew Guthrie relating to Russian customs.

Add. 32231, ff. 75–103b.

Paper; A.D. 1799. Oblong folio. See also below, p. 272.

Trio (Allegro con spirito, Adagio e cantabile, Minuet, Allegro vivace), in E♭, for 2 violas and violoncello, in score, by Hummel, 1799. For the first movement the composer afterwards substituted an Allegro con brio, which he has added in parts only, along with the parts of the other three movements, at f. 89.

Add. 24889, *passim*.

Paper; 18th cent. Folio. See also below, p. 209.

First and second treble, and bass, parts of the following sets or suites arranged for strings:—

1. "The Storme sett" (Overture, Rondeau, "The Seamen's tune," Trumpet tune, "Farwell," "The Brikler's tune," "Magett" or Maggot, Chaconne). "Gillier (*sc.* either Jean Claude Gilliers, 1667–1737; or a

younger composer of that name, who flourished about 1760–1770). ff. 12, 37, 80.

2. Overture and eleven other pieces, including two Hornpipes and a Scotch air, apparently arranged from works by "Thomas Farmore" (*sc.* Farmer), whose name is attached to nos. 1 and 8; and "[John?] Eccles," whose name is put at the beginning of no. 3. ff. 14, 39, 82.

Add. 32181, ff. 179–183b.

Paper; late 18th cent. Oblong folio. See also vol. ii, p. 317.

TRIOS for violin, viola, and violoncello, in score, by "[F.] Sav. Siessmayr," *sc.* Süssmayr. *Autograph.*

1. Trio I (Largo maestoso, Dolce, Finale—Allegro), in D minor. f. 179.
2. Trio II (Larghetto—unfinished), in G. f. 183.

Add. 34074–34076, *passim*.

Paper; late 18th cent. Quarto. See also vol. ii, p. 600.

COMPOSITIONS for 2 violins and a bass, in parts. Anonymous, unless the contrary is stated.

1. Sonata [No. 2 of *Twelve Trios for two Violins and a bass*, 1747]. "Boyce." i, ii, f. 2; iii, f. 1.
2, 3. Two Marches in F. "[John] Valentine, of Leicester." i, ii, f. 3; iii, f. 2.
4. Sonata, apparently in D minor. *Incomplete* at the end, i, ii, f. 3b; iii, f. 2b.
5, 6. Two Marches, in B♭ and C. "Valentine." i, ii, ff. 4, 4b; iii, f. 3.
7. Minuet in F. i, ii, f. 6; iii, f. 4.
8. Sonata in C. "Schicart" (*sc.* J. C. Schickard). i, ii, f. 10b; iii, f. 8b.
9. March in G. "Valentine." i, ii, f. 11; iii, f. 5.
10. Minuet in F. i, ii, f. 12; iii, f. 5b.
11–14. Marches in F and G, and Minuets in G and F. "Valentine." None of the Marches and Minuets by this composer in this MS. are included in his collection of similar compositions published in 1788; they probably belong to a rather earlier work. i, ii, ff. 15, 16; iii, ff. 5b–6b.
15. Aria in F. i, ii, f. 16; iii, f. 6b.
16. March in F. i, ii, f. 17b; iii, f. 7.
17. Minuet in F. i, ii, f. 18; iii, f. 7.
18. Aria in F. i, ii, f. 19; iii, f. 7b.
19. March in C. "Valentine" (*conf.* no. 5). i, ii, f. 20.
20. "1st Aria" in F. i, ii, f. 20b; iii, f. 7b.
21. March in F. i, ii, f. 21b; iii, f. 8.
22–24. Three Arias; in G, F, and G. "[G. B.] Bassanesi." i, ii, ff. 28, 30b, 31; iii, ff. 9, 9b, 10.

Add. 35024, ff. 28, 30b.

Paper; late 18th cent. Oblong folio. See also vol. i, p. 93.

TRIO in G minor, by Pergolesi. 2nd violin and violoncello parts.

Add. 32180, ff. 11–20.

Paper; 18th–19th cent. Oblong folio. See also above, p. 32.

DIVERTIMENTI (Allegro and Rondo) for violin, viola, and violoncello, in score, by Ignaz Pleyel.

1. In D. f. 11.
2. In F. f. 14.
3. In E♭. f. 17.

Add. 32218, ff. 40–44.

Paper; A.D. 1801. Folio. See also above, p. 10.

TRIO (Allegro moderato, Andantino grazioso, Minuet, Rondo—"La Burlesca"), in G, for 2 violas and violoncello, in score, by Hummel, 1801. *Autograph.*

Eg. 2563, ff. 3–9.

Paper; A.D. 1835. Oblong folio.

"IN CUOR più non mi sento (*sc.* Paisiello's 'Nel cor più'): Thema con Variazioni per Violino con Accompagnamenti di Violino, e Violoncello," in parts, by Niccolò Paganini [1835—see f. 1]. *Autograph.*

Add. 33796, ff. 1–13.

Paper; about 1839 (watermark). Folio. Presented, in 1890, by William Barclay Squire, Esq.

TRIO (Allegro, Larghetto, Minuet, Allegro), in G, for violin, viola, and violoncello, in parts, by George Hogarth. *Autograph.* The MS. contains also a String Duet (above, p. 181), the first movement of which is almost identical with the first Allegro in the above Trio.

Add. 31306.

Paper; ff. 13. About 1881. Folio.

TRIOS for viola d'amore, violin, and violoncello, in parts, by — Milandre [from his *Méthode Facile pour La Viole d'amour* ... 1782].

1. Polonaise, Romanze, and Allegro; in E♭. ff. 1b, 6b, 10b.
2. Largo, Minuet and Trio, and Allegro; in F. ff. 3b, 8b, 12.

Add. 31990, ff. 20b–29.

Paper; about 1882. Quarto. See also above, p. 158.

TRIOS, as in 31306 (above), by — Milandre.

Add. 32157, ff. 62–67.

Paper; about 1883. Folio. See also above, p. 5.

"SONATA" in B♭ for viola d'amore, violin, and bass, in score, by — Pfeiffer. It consists of Aria (Largo), Gavotte, Andante, Polonaise, Minuet, and Vivace; and is therefore more properly speaking a suite. Said to be transcribed from the original at Darmstadt.

Add. 32317, ff. 1–6.

Paper; about 1884. Folio. See also above, p. 14.

"PARTIE," *sc.* partita or suite, consisting of Introduzione alla pastorella, "La Douceur," Aria, Minuet, and Capriccio, for 2 viole d'amore and violoncello, in parts, by Johann Georg Hoffmann, 1733.

Add. 32347, ff. 12–17.

Paper; about 1884. Folio. See also above, p. 181.

SONATA (Andante, Minuet) in E, for violin, viola d'amore, and viola da gamba or violoncello, in parts, by Tommaso Carle.

Add. 31573, f. 53.

Paper; 19th cent. Quarto. See also vol. i, p. 386.

FUGUE in E♭ for 3 instruments, in score, by Handel, transcribed by Michael Rophino Lacy from the original at Buckingham Palace. Beginning of sketch.

3. QUARTETS.

Royal Appendix 74–76, *passim.*

Paper; A.D. 1547–1548. Large oblong octavo. See also vol. i, p. 1.

COMPOSITIONS for 4 instruments, presumably viols, with the parts written under each other and occasionally roughly scored.

74 (reversed). 1. Pavan (Canon "in subdiatessarum"); followed by the 1st treble part (*sc.* the theme of the Canon) written out in full in transposed key. f. 48b.
2. Pavan (Canon:—"Per aliam viam reuersi sunt in regionem suam"). f. 48.
3. Canon. f. 47b.
4. Another, with the word "ruger" [? = Ruggiero] affixed to one of the parts. At the end is written in a different hand "by me, Rychard Pyttyns." f. 46b.
5. "Allemand d'amor." f. 44.
6. Galliard. f. 41b.
7. Piece without title. The first two lines or more appear to be rough drafts of the tenor and bass parts (afterwards written out neatly and given at the bottom of the page). f. 38b.

75. Piece without title. f. 35.

76. 1. Piece without title. f. 44.
2. Galliard (?). f. 48b (reversed).
3. Piece without title. f. 51.

Add. 31922, *passim.*

Vellum; *temp.* Henry VIII. Small folio. See also vol. ii, p. 125.

COMPOSITIONS for 4 instruments (or voices?), in parts. Anonymous, except no. 5.

1. "La my." f. 7b.
2–4. Pieces without titles. ff. 19b, 92b, 93b.
5. Piece without title. "H[enry] VIII." f. 98b.

Add. 33933, ff. 73b, 80–81.

Paper; about 1575–1578. Octavo. See also vol. i, p. 2.

Counter-tenor part of some 4-part instrumental compositions.

1. "In nomine," on a plainsong [by Tallis?]. f. 73b.
2–4. Three Pavans: — "Prince Edward's," "The Queine of England's," and another. Anonymous. ff. 80–81.

Add. 31390, f. 108b.

Paper; about 1578. Folio. See also below, p. 216.

"In nomine," for 4 viols, in parts, by — Brewster.

Add. 30480–30484, *passim*.

Paper; *temp.* Elizabeth. Oblong octavo. See also vol. i, p. 3.

Pieces for 4 strings, in parts, chiefly by English composers and anonymous. In 5 volumes.

1. "Precamor" (*sc.* "Precamur, Sancte Domine"). "Bird." i, f. 70; ii, f. 74b; iii, f. 69b; iv, f. 71b.
2. "Deus mesereater." "Robarte Johnsonne." i, f. 71; ii, f. 76; iii, f. 71; iv, f. 73.
3. "Levavi oculose" (*sic*). "Wyllyam More, harpour to Edw. VI." i, f. 72; ii, f. 77; iii, f. 64; iv, f. 74.
4. "A my tute planis" (*sc.* "Ami, tu te plains"?). i, f. 78; ii, f. 83; iii, f. 77; iv, f. 14.
5. "Quel foco che." i, f. 85; ii, f. 90; iii, f. 85b; iv, f. 87.
6. "O Lord, turne not awaye." i, f. 87; ii, f. 92; iii, f. 85b; iv, f. 89.
7. "Cum Sancto [Spiritu]." i, f. 88; ii, f. 92b; iii, f. 86; iv, f. 89.
8. "Et expecto Resurrectionem [mortuorum]." i, f. 88; ii, f. 92b; iii, f. 86; iv, f. 89b.

Add. 32377, f. 4.

Paper; about 1584. Oblong octavo. See vol. i, p. 264; *etc.*

Fantasia à 4, by Alfonso [Ferrabosco, sen.]. 1st treble (?) part.

Royal Appendix 23, 25, ff. 42b–44.

Paper; 16th cent. Oblong octavo. See also vol. i, p. 267.

Fragments of fugal and other movements in 4 parts, in *quasi*-score, apparently by Diricke (*sc.* John Theodoricus) Gerarde. *Autograph.*

Royal Appendix 59–62, *passim*.

Paper; 16th cent. Octavo. See also vol. ii, p. 135.

Collection of compositions described (at the end of vol. iv) as "Gallyardes and Neapolytans songes of...4 partes," in parts. Anonymous. The foliation in the 4 volumes is identical.

1. "La morte de la ragione." f. 1b.
2. "Zorzi." f. 2.
3. "La manfrolina." f. 2b.
4. "Baxela un tratto." f. 3.

5. "El saltarello." f. 3b.
6. "Saltarello de la ragione." f. 4.
7. "Su l' herba frescha." f. 4b.
8. "La traditora." f. 5b.
9. "La roch' al fuso." f. 6.
10. "Torza." f. 6b.
11. "La monina." f. 7.
12. "La bataglia." f. 7b.
13. Saltarello. f. 8b.
14. "El Picardo." f. 9.
15. "El tu tu." f. 9b.
16. "Passo e mezzo." f. 10b.
17. "La tenerina." f. 11.
18. "La bella Veriola." f. 11b.
19. "La Cornetta." f. 12.
20. "Paduana del re." f. 12b.
21. "Peschatore." f. 13b.
22. "Il buratto." f. 14.
23. "Meza notte." f. 14b.
24. "L' agricola." f. 15.
25. "El (or La) Colognese." f. 15b.
26. "El Todescho." f. 16.
27. "La gamba." f. 16b.
28. "Gentil mia donna." f. 17.
29. "La gambetta." f. 17b.
30. "Mi racomando." f. 18.
31, 32. Two pieces without titles. ff. 18b, 19.
33. "La Pisanela." f. 19b.
34. "El bufon." f. 20.
35. "El despera[do ?]." f. 20b.
36. "El monte." f. 21.
37. "La rizza." f. 22b.
38. "La vrbina." f. 23.
39. "El dragone." f. 23b.
40. "La brandolina." f. 24.
41. Piece without title. f. 24b.
42. "Le forze d' Hercole." f. 25.
43, 44. Two pieces without titles. ff. 25b, 26.

Add. 22597, ff. 54–56.

Paper; late 16th cent. Oblong octavo. See also vol. i, p. 4; *etc.*

In nomines, for 4 instruments. Tenor part.

1. Anonymous. ff. 54, 54b.
2. By "— Parsons." f. 55b.
3. Anonymous. f. 56.

Another piece entitled "D'amours" has been lost at the end (see Index on f. 1b).

Add. 29427, ff. 9–12, 45–53.

Paper; early 17th cent. Small folio. See also vol. i, p. 6.

Compositions for 4 instruments. Altus part.

1–3. Three Fantasias. "John Wilbye." ff. 9–10.
4. "La Chromaticque." "Gioseppo Guami." f. 11.
5. "La Tedeschina." "Gioseppo Guami." f. 12.
6, 7. Two Fantasias. "Wm. Bird." ff. 45, 45b.
8. "Sola (*sic*) lor pensoso." "Giova. Battista Moscaglia." f. 46.
9. "Sed altro." "Giouarnni de Macque." f. 46.
10–22. Thirteen Fantasias. "Alfonso Ferrabosco." ff. 46b–52b.

Add. 36484, ff. 9, 10, 11b–12b, 50, 51.

Paper; after 1604. Small oblong folio. See also vol. ii, p. 144.

Compositions without titles, in 4 parts, from a Scottish MS. Bass part only. They are headed:—

1. "Sir John Black." f. 9.
2. "Blak, maior." f. 10.
3–5. "Lessones upon the first," "secund," and "50 psalmes." ff. 11b–12b.
6. "Wilsonis fantasie." f. 50.
7. "In nomine." f. 51.

Add. 30491, *passim.*

Paper; after 1607. Folio. See also vol. ii, p. 225.

Compositions, apparently for 4 strings, in score, entitled in the cryptograph on f. 1 "Libro di canzone francese del Signor Gioanni De Macque" [*fl.* 1574–1601], but containing also pieces differently named and by other composers as well. They are mostly in the hand of Luigi Rossi (see f. 2).

1. "Partite (*sic*) sopra 'La Romanesca.'" "[Scipione?] Stella" [*fl.* at Naples in 1601]. f. 3.
2. "Partite sopra 'Ruggiero,'" "Gio. Macque." f. 4b.
3. "Partite sopra 'Zefiro.'" "Rinaldo [? da Montagnana," *fl.* 1558–1573]. f. 6b.
4. Capriccietto. "Gioan de Macque." f. 8b.
5. Toccata. "Franco Lambardo" [*fl.* 1607–1618]. f. 10.
6. Canzone. "Ippolito [? Baccusi," *fl.* 1570–1605]. f. 11.
7. Canzone "sopra 'Susanna'" [? "Susanne un jour," by Orlando di Lasso, 1588]. "Ippolito." f. 12b.
8. Canzone. ["Scipione?] Stella." f. 14.
9. Canzone ("cromatica"). "Frabitio (*sc.* Fabrizio) Fillimarino" [*fl.* before 1634]. f. 15b.
10. Canzone, called "Le due Sorelle." "Gio. de Macque." f. 17.
11. Stravaganza I. "Gio. de Macque." f. 19.
12. A second short Canzone. "[Scipione?] Stella." f. 19b.
13. Galliard I. "Gio. de Macque." f. 20b.
14. Galliard I. "[Gio. Maria] Trabbaci" [*fl.* 1603–1611]. f. 21.
15. Galliard II. "Gio. de Macque." f. 21b.
16. Galliard. "Franco Lambardo." f. 22.
17. Galliard II. "Trabbaci." f. 22b.
18. Canzone. "Rinaldo [da Montagnana?]." f. 27b.
19, 20. Two Canzoni. "Gio. de Macque." ff. 29, 30b.
21. Toccata ("a modo di Trombette"). "Gio. de Macque." f. 31b.
22. Stravaganza II. "Gio. de Macque." f. 33.
23. "Canzon franzese del Principe" [? Gesualdo, di Venosa]. ff. 34b–38b.
24. "Partite sopra 'Fidele.'" f. 51.

Add. 29246, ff. 38b–54b *passim.*

Paper; after 1611. Oblong quarto.

Fantasias and In nomines, apparently written originally for 4 viols, by W. Byrd, [R.?] White, Tallis, and [J.] Taverner. See above, p. 59.

Add. 17792–17794, 17796, ff. 22–50b *passim.*

Paper; after 1624. Small oblong quarto. See also vol. i, p. 13.

Fantasias for 4 viols, in parts. Most of those by Ferrabosco are in 29427 (above, p. 203). In four volumes (cantus, altus, tenor, and bassus). By the following composers:—

1–18. "Alfonso F[erabosco]." i, v, ff. 22–38b; ii, ff. 24b–41b; iii, ff. 26b–43b.
19, 20. "Simon Ives." i, v, ff. 39b, 40b; ii, ff. 42b, 43b; iii, ff. 44b, 45b.
21, 22. "[John] Jenkins." i, v, ff. 41b, 42b; ii, ff. 44b, 45b; iii, ff. 46b, 47b.
23, 24. "Simon Iues." i, v, ff. 43b, 44b; ii, ff. 46b, 47b; iii, ff. 48b, 49b.
25. "Alfonso [Ferabosco]." i, v, f. 45b; ii, f. 48b; iii, f. 50b.

Add. 29290, ff. 28b–47.

Paper; after 1644. Folio. See also below, p. 226.

FOUR-PART compositions by John Jenkins. Organ accompaniment. Unless the contrary is stated they are "Ayres," or Airs.

1–4. In G minor. ff. 28b–30.
5–8. In D minor. ff. 30b–32b.
9–12. In F. ff. 33b–35b.
13, 14. In E minor. ff. 36, 36b.
15, 16. In C. ff. 37, 37b.
17, 18. In D. ff. 38, 38b.
19. "Nuwark Seidge" [1644]. f. 39b.
20. In D. f. 40b.
21, 22. In C. ff. 41, 42.
23, 24. In E minor. ff. 42b, 43.
25, 26. Pavan and Air, in B♭. ff. 43b, 44b.
27–30. Air, Fantasia, Pavan, and another Air, in A minor. ff. 44b, 45, 45b (2).
31, 32. Fantasia and Air. ff. 46b, 47.

Add. 17801, ff. 48–61b.

Paper; mid. 17th cent. Folio. See also above, p. 187.

"A CONCERT of 4 Parts," in score, by M[atthew] L[ock]: consisting of six sets or suites, each containing a Fantasia, Courante, Air, and Saraband.

Add. 18940–18944, *passim*.

Paper; mid. 17th cent. Oblong octavo. See also above, p. 184.

COLLECTION of airs and dances for 4 viols, in parts, with an additional basso continuo part for harpsichord. In five volumes, containing respectively the altus, superius, medius, bassus, and basso continuo parts.

1–10. Airs, in various keys. "J[ohn] Jenkins." i, ii, ff. 21–24b; iii, ff. 1–4b; iv, v, ff. 20–23b.
11–13. Pavan and Allemande in D minor, and Air in G minor. "William Lawes." i, ii, ff. 25–26; iii, ff. 5–6; iv, v, ff. 24–25.
14–16. Two pieces without titles in C minor, and one in G. "[John] Jenkins." i, ii, ff. 26b, 27; iii, ff. 6b, 7; iv, v, ff. 25b, 26.
17. Pavan in D minor. This and the remaining pieces, with the possible exceptions indicated below, are by "Simon Ives." i, ii, f. 28; iii, f. 8; iv, v, f. 27.
18, 19. "The Choyce," and "The Choyse Coranto." i, ii, f. 28b; iii, f. 8b; iv, v, f. 27b.
20. Piece without title in D minor. At the beginning of each part are the initials "H. B.," but at the same time the name "S. Ives" is written at the top of the page in three of the parts. i, ii, f. 29; iii, f. 9; iv, v, f. 28.
21. Allemande in D minor. At the beginning of four of the parts are the initials "I (or "J.") L"; the name "S. Ives" written at the top of the page in three of the parts may refer only to the 2nd composition on the page, which is certainly by him. i, ii, f. 29b; iii, f. 9b; iv, v, f. 28b.
22. Courante in D minor. i, ii, f. 29b; iii, f. 9b; iv, v, f. 28b.
23, 24. Two Airs in D. i, ii, f. 30; iii, f. 10; iv, v, f. 29.
25, 26. Courante in D, and Pavan in G minor. i, ii, f. 30b; iii, f. 10b; iv, v, f. 29b.
27. Air in G minor. i, ii, f. 31; iii, f. 11; iv, v, f. 30.
28, 29. Piece without title and Courante, in G minor. These and the remaining numbers have no basso continuo. i, ii, f. 31b; iii, f. 11b; iv, f. 30b.

30, 31. Allemande and Courante, in G minor. i, ii, f. 32; iii, f. 12; iv, f. 31.
32. Pavan in C minor. i, ii, f. 32b; iii, f. 12b; iv, f. 31b.
33. "A Humour to y^e^ [preceding] Pavan." i, ii, f. 33; iii, f. 13; iv, f. 32.
34, 35. Two pieces without titles, the first of them (in C minor) assigned in three of the parts to "I. (or "J.") W.," the other (in C) by "S. Ives" (whose name is at the top of the page in three of the parts). i, ii, f. 33b; iii, f. 13b; iv, f. 32b.
36. Pavan in G minor. i, ii, f. 34; iii, f. 14; iv, f. 33.
37, 38. Allemande in G minor, and "The Fancy" in C. i, ii, f. 34b; iii, f. 14b; iv, f. 33b.
39. "The Virgin." i, ii, f. 35; iii, f. 15; iv, f. 34.
40. "Mr. Whitlock's Coranto." *ib.*
41. "The Wagge." i, ii, f. 35b; iii, f. 15b; iv, f. 34b.

Add. 31423, ff. 6–62b *passim*, and 172–215.

Paper; mid. 17th cent. Folio. See also below, p. 257.

COLLECTION of pieces apparently for 4 viols in the hand of John Jenkins. *Imperfect* parts.

1, 2. Pavan and "Al[le]mand" Pavan, in C minor. These and nos. 3–28 are the treble, alto, and bass parts of some 4-part compositions, arranged according to keys, presumably by Jenkins. ff. 6, 31, 56.
3–5. Allemande, Air, Allemande; in C minor. ff. 6b, 31b, 56b.
6. Piece without title, in C minor. ff. 7, 32, 57.
7–9. Allemande, Piece without title, Air; in C. ff. 7b, 32b, 57b.
10, 11. Piece without title and Allemande, in C. ff. 8, 33, 58.
12, 13. Two Allemandes, in F. ff. 8b, 33b, 58b.
14, 15. Piece without title in F, Pavan in G minor. ff. 9, 34, 59.
16, 17. Allemande and Air, in G minor. ff. 9b, 34, 59b.
18. Allemande in G minor. ff. 10, 34b, 60.
19. Piece without title, in G minor. ff. 10, 35, 60.
20, 21. Allemande and Piece without title, in G minor. ff. 10b, 35b, 60b.
22, 23. Pavan and Allemande, in G. ff. 11, 36, 61.
24, 25. Air and Allemande, in G. ff. 11b, 36b, 61b.
26. Piece without title, in G. ff. 12, 37, 62.
27, 28. Two pieces without titles, in D. ff. 12b, 37, 62b.

Of the remaining numbers the treble and bass parts only are given; but, as no. 32 is known to have been written for 4 viols, it is presumed that the others are also for that combination of instruments.

29. Pavan in C minor. This and nos. 30–51 (short pieces) are numbered to form a set, and arranged according to keys. ff. 172, 194.
30. Piece without title (Courante?), in C minor. "J. Jenkins." ff. 172, 194.
31. Pavan in G minor. "J. Jenkins." ff. 172b, 194b.
32. Pavan in G minor. "S. Ives." ff. 173, 195.
33. Piece without title, in G minor. "C. Coleman." ff. 173, 195.
34. Another in G minor. "— Taylor." ff. 173b, 195b.
35. Pavan in G. "Deering." ff. 173b, 195b.
36. Piece without title, in G. "C. Coleman." ff. 174, 196.
37. Another in G. "W. Lawes." ff. 174, 196.
38. Another in G. "W. Lawes." ff. 174b, 196b.
39. Another in G. "J. Jenkins." ff. 174b, 196b.
40. Pavan in A minor. "Maurice Webster." ff. 175, 197.

41. Pavan in A minor. "Jenkins." ff. 175, 197.
42. Pavan in F. "Webster." ff. 175b, 197b.
43. Piece without title, in F. "Taylor." ff. 175b, 197b.
44, 45. Pavan and Piece without title, in F. These and nos. 46–51 are by "Jenkins." ff. 176, 198.
46, 47. Two pieces without titles, in F and C. ff. 176b, 198b.
48, 49. Air and Saraband, in G minor. ff. 177, 199.
50, 51. Air and Courante, in D minor. ff. 177b, 199b.

The twelve pieces which follow in the MS., probably by Jenkins, form three *quasi*-suites, *viz.*:—

52. Air, Air, Courante, Saraband. ff. 178, 200.
53. Another suite, similarly constituted. ff. 179, 201.
54. Three Airs and Courante. ff. 179b, 201b.

The next set consists of twenty-five pieces which, although arranged to a great extent according to keys, do not form suites properly so-called. The composer is not named, but is probably Jenkins.

55, 56. Two Airs. ff. 181b, 203b.
57, 58. Courante and Piece without title, in D minor. ff. 182, 204.
59, 60. Pavan and Air, in D. ff. 182b, 204b.
61. Allemande in A. ff. 183, 205.
62, 63. Two Airs in A. ff. 183b, 205b.
64. Courante in A. ff. 184, 206.
65, 66. Saraband in A, and Air in E (unfinished). ff. 184b, 206b.
67. Air in E. ff. 185, 207.
68, 69. Courante and Saraband, in E minor. ff. 185b, 207b.
70. Air in G. ff. 186, 208.
71, 72. Two Airs, in G and A. ff. 186b, 208b.
73, 74. Courante and Saraband, in A. ff. 187, 209.
75, 76. Saraband in A, and Piece without title in D. ff. 187b, 209b.
77. Gigue in D. ff. 188, 210.
78. Air in D minor. ff. 188b, 210b.
79. Courante in D minor. ff. 189, 211.

The remaining set consists of nineteen pieces, arranged similarly to the last set, probably most of them by Jenkins.

80–82. Three Airs in C minor. At the end of no. 81 are the initials "L. N." ff. 189b, 211b.
83, 84. Air and Saraband, in C minor. ff. 190, 212.
85–87. Three Airs in D minor. ff. 190b, 212b.
88–90. Courante, and two Airs in D minor, the first by "L. K." [? Luder Knoep], the second by "M. C." [? Maurizio Cazzati]. ff. 191, 213.
91–93. Two Airs and Courante, in B♭. ff. 191b, 213b.
94, 95. Two Airs, the first in B♭; the second (described as "favourite") in D. ff. 192, 214.
96–98. Air, Courante, and Saraband; in D. ff. 192b, 214b.

Add. 36993, *passim*.

Paper; mid. 17th cent. Small oblong quarto. The MS. belonged in 1898 to Wilhelm Tappert. Presented by A. Hughes-Hughes in 1904. See also below, p. 226.

Dances for 4 viols, in tablature, apparently in the hand of F. C. (see f. 13b). Basso continuo part (see f. 15b). Leaves are missing at the beginning (?), after ff. 5 and 14, and apparently also after ff. 9 and 10.

1. Allemande in "C fa ut." "Jo. Jenkins." f. 3.
2–10. Nine more Allemandes (keys not indicated), by "Morris Webster." f. 3b; — "Char[les] Coleman" or "Colman." ff. 4b, 5; — "Jo. Jen-

kins." f. 6b;—"Ch. Coleman." f. 7;—"Jo. Jenkins." ff. 7b–9 (four).
11. "The Temporizer." Apparently *imperfect* at the end. "Ro. Johnson." f. 9b.
12. Allemande. "Jo. Jenkins." f. 11b.
13. "The wittie wanton." "Ro. Johnson." f. 12b.
14–18. Five more Allemandes, the first *imperfect* at the end, the third in "Fa ut." "Jo. Jenkins." ff. 14b, 17b, 18b, 20, 20b.

Add. 31438, ff. 50–52b.

Paper; after 1660 (f. 75b). Oblong octavo. See also vol. i, p. 262.

Eighteen dances (Allemande, Courantes, Sarabands, Ballets, and a "Mascharada"), by Gregorius Zubern [or Zuber?]; described as "ander Theil," *sc.* 2nd set [1649]. Cantus I part only.

Add. 10445, ff. 105b, 124b.

Paper; after 1673 (?). Oblong octavo. See also above, p. 43.

Airs from two Ballets by [Jean] Baptiste [Lully?]; the first, and probably also the second, arranged for 4 strings. Treble and bass parts only.

1. Overture and sixteen airs from "Le Ballet du Roy, de 'Psyche,'" 1671. Characters:—Flowers, Dryads, Smiths, Fairies, Zephyrs, Furies, Goblins, Apollo, Bacchanals, Momus, Mars, *etc.* ff. 105b (bass), 124b (treble).
2. A Ballet without title, 1670. Characters:—Neptune, Dryads, Fauns, Statues, Mimes ("Pantomimes"), Mountebanks, Slaves, The Passions, Apollo, *etc.* ff. 111b (bass), 131b (treble).

Add. 27550–27554, *passim.*

Paper; about 1674. Small folio. See also above, p. 189.

Suites for 4 viols (1st and 2nd treble, 1st and 2nd bass), with a figured bass for organ, in parts, by John Jenkins. Except where the contrary is stated, they consist of Fancy, Air, and Courante. In five volumes.

1. In G minor. vol. i, f. 16b; ii, f. 12b; iii, f. 16b; iv, f. 1; v, f. 10b.
2. In A minor. i, f. 17b; ii, f. 13b; iii, f. 17b; iv, f. 2; v, f. 11b.
3. In D minor. The 2nd piece in this suite is an Allemande. i, f. 18b; ii, f. 14b; iii, f. 18b; iv, f. 3; v, f. 12b.
4. In F. i, f. 20b; ii, f. 15b; iii, f. 19b; iv, f. 4; v, f. 13b.
5. In B♭. The second piece in this suite is styled (in vol. iii) Allemande. i, f. 21b; ii, f. 16; iii, f. 20b; iv, f. 5; v, f. 14b.
6. In F. i, f. 24; ii, f. 17; iii, f. 21b; iv, f. 6; v, f. 15b.
7. In E minor. i, f. 25; ii, f. 18; iii, f. 22b; iv, f. 7; v, f. 16b.
8. In D. i, f. 26; ii, f. 18b; iii, f. 23b; iv, f. 8; v, f. 17b.

Add. 31435, ff. 70, 78, 86, 94, 103.

Paper; after 1680. Oblong octavo. See also above, p. 190.

Six Fantasias for 4 viols (treble, mean, tenor, bassus), with a basso continuo (added probably for practising), in parts, by [Matthew] Lock. "Exam[ined] per Mr. Purcell score-book."

Add. 30930, ff. 67–52b (reversed).

Paper; A.D. 1680, 1683. Folio. See also vol. i, p. 27.

COMPOSITIONS for 4 strings, in score (except no. 14), by Henry Purcell. *Autograph.*

1–10. Ten Fantasias, nos. 1–9 composed in June and August, 1680; no. 10 in February, 1683. f. 67.
11. Pavan in G minor. f. 57.
12. Chaconne in G minor. f. 56.
13. Overture in G. f. 54.
14. Three short movements in G, possibly forming part of a suite. 1st violin and bass parts. f. 53.

Add. 29283, f. 71b; 29284, f. 70b; 29285, f. 67b.

Paper; about 1683. Oblong octavo. See also above, p. 191.

A COMPOSITION for 2 trebles, a tenor, and a bass, in parts, being the first of a set of seven pieces (of which the others are for 3 strings), by "Courtenell" (*sc.* Raphael Courteville), 1683.

Add. 31429 (in 3 vols.), f. 16.

Paper; late 17th cent. Small oblong quarto. See also above, p. 194.

A COMPOSITION for 4 strings, in parts, by [Jean] Baptist[e Lully ?].

Add. 31437, ff. 44–51.

Paper; late 17th cent. Folio. See also vol. i, p. 37.

SONATA for 2 viols, violoncello, and bass, in parts, by — Disener.

Add. 24889, *passim.*

Paper; beg. 18th cent., with later additions. Folio. Said to have belonged to Thomas Britton, "the Musical small-coal man" (d. 1714); and afterwards to Sir John Hawkins, his son John Sydney Hawkins, W. Ayrton, and E. F. R[imbault]. See also above, pp. 171, 198; and below, pp. 236, 270.

"PLAYHOUSE Tunes": arrangements for strings (1st and 2nd treble, tenor and bass), in parts, of selections from dramatic pieces, *etc.*, divided into sets as below.

1. Overture and eight tunes from "The Moor of Venice." "J. Lenton." ff. 6, 29, 54, 74.
2. Overture and six tunes from "Mustapha." Anonymous. ff. 7, 30, 55, 75.
3. Nine pieces [Fancies ?]. "T[homas] Tollett." ff. 8, 31, 56, 76.
4. "First and 2nd Musicks," Overture, and four Act-tunes, from "Lovers' Luck." "T. T[ollett]." ff. 10, 35, 58, 78.
5. Overture and two scenes (Le Soleil et les quatre elements, and Flora). "J. Bapt[iste Lully ?]," 1669. ff. 16, 41, 60, 84.
6. Gavotte and Bourrée. This and nos. 7, 8 are probably also by Lully. ff. 16b, 41b, 60b, 84b.
7. Scenes (Le Printemps, Pluto, Minuet, Le Jardinier, Les Démons, Les Hérauts, and Bourrée, the last wanting tenor), from a piece unnamed. ff. 17, 42, 61, 85.
8. Scenes (Les débauchés, Les Mânes,

Les Esclaves, and Les Égyptiens), from a piece unnamed. ff. 18, 43, 62, 86.

9. Prelude, "Marche de Trumpette," and Minuet. "J. Bapt. [Lully ?]." ff. 18b, 43b, 62b, 86b.
10. "New Markett" (two parts), Air, Dance, "La Madam (? = Mademoiselle) Mosely," Trumpet tune in D, Piece without title (1st and 2nd treble parts only), and "Accored's" *al.* "Acorid's" *al.* "Acrode's [? = S. Akeroyd's) Padd" (tenor wanting). At the beginning of this set are the initials "R. S." ff. 19, 44, 64, 87.
11. Country-Dance ("The Happy Meetting"), Tunes from parts i and ii of [Purcell's] "Indian Queene," a Dance, and "Sawny will near be my Love." ff. 21, 46, 66, 89.
12. A series of thirty-four pieces—apparently with alternative parts for 1st and 2nd violins or flutes—including "Richmond Ball" (beg. "Strike up"), "Of noble [birth] was Shinkin" [from Purcell's "Richmond Heiress"], "No, no, poor suffering heart" [from Purcell's "Cleomenes," 1692], Affettuoso, Gigue, "There was an old Woman," "O fie, what mean I" [from J. Eccles' "The Married Beau"], Purcell's "Lilliburlero," "Let y^e^ soldiers rejoyce" [from Purcell's "Diocletian"], "A Long voyage o," "Paspe" (? = Passepied), another Gigue, Aria (Affettuoso non troppo) "Yee Nymphs and Sylvan Gods" [from J. Eccles' "Don Quixote"], "'Twas within a Furlong" [from Purcell's "Mock Marriage"], "If it is but a Woman, what care I," and "Epsom Wells" [by Paisible, before 1695]. ff. 21b, 46b, 66b, 89b.

Add. 17850, ff. 7b–31 *passim*.

Paper; early 18th cent., *etc.* Large folio. See also vol. i, p. 46; *etc.*

Music for 4 viols, in score, in the hand of William Gorton, organist of Greenwich, *etc.*, who appears to be the composer of them.

1. Suite (?) in F; consisting of "Sybell" (*sc.* Cebell), an Air, Slow Scotch tune, and Ground. f. 7b.
2. Slow movement in D minor. f. 12.
3. Suite (?) in G; consisting of Overture, Piece without title (Hornpipe ?), "Magett" (*sc.* Maggot), and "Antick" Dance. f. 12b.
4. Overture in G minor. f. 15b.
5. Saraband in F. f. 16b.
6, 7. Minuet (?) and another movement, in G. ff. 17, 17b.
8, 9. Slow movement, *etc.*, in C minor. ff. 18, 18b.
10. Suite (?); consisting of Overture and two other movements, in D minor. f. 19.
11. Minuet in C. f. 21.
12. Minuet in G. f. 21b.
13–16. Four pieces without titles:—in B♭ (two). f. 22b;—in D minor. f. 23;—in A minor. f. 23b.
17. "The Scotch Highlander." f. 24b.
18–20. Three pieces without titles, in G minor. ff. 25–26.
21, 22. Overture and Slow movement, in G minor. ff. 26b, 28.
23, 24. "An Entry" and Minuet, in G. ff. 30b, 31.

Add. 37074, ff. 23–46.

Paper; about 1727. Oblong octavo. See also above, pp. 74, 92; and the Table of MSS., above.

Series of twenty-two short movements in C, of which only the first, a "Sonata" (Grave) is named. They are all either in $\frac{3}{4}$ time or in common time, and for 4 instruments, in score, by R[obert] C[reyghton]. *Autograph* (?).

Add. 31749.

Paper; ff. 14. A.D. 1773. Oblong octavo.

QUARTET in B♭ for 2 violins, viola, and violoncello, in score, by Mozart, 1773 [op. 94, no. 5]. *Autograph.* According to Köchel's thematic catalogue (no. 172), the MS. was in 1860 in the possession of Richard Zeune, of Berlin.

Add. 35007, ff. 181–212b.

Paper; A.D. 1779–1800, *etc.* Quarto. See also above, p. 125.

COMPOSITIONS for 4 strings, by Samuel Wesley.

1. "Quartetto a due Violini, Viola, e Violoncello—Violino Primo, Viola, e Violoncello Obligati"; 1779. In score. f. 181.
2. Fugue for 2 violins, alto viola, and violoncello; 1800. In parts. f. 187.
3. Fragment in C (possibly for 4 voices). In score. f. 195.
4. Quartet in E♭ (for same instruments as no. 1). In parts. f. 196.

Add. 32396, ff. 46–74.

Paper; after 1780 (date of op. 1). Folio. See also vol. ii, p. 424.

QUARTETS for 4 strings, in score, by [Carlos] "Ordeniz" or "Ordonitz" [properly Ordonez], op. 2. They are, with the exception of the last one, divided into four movements, namely Andante (Adagio in no. 1), Fugue (Allegro scherzando in no. 3), Minuet with trio, and Finale (omitted in no. 1).

1. In B♭. f. 47.
2. In D. f. 50b.
3. In C. f. 55b.
4. In A. f. 60b.
5. In F minor. f. 65.
6. In G. f. 69b.

Add. 35008, ff. 54–59.

Paper; A.D. 1780. Oblong folio. See also above, p. 15.

COMPOSITION, consisting of two movements (in C and G), for 4 instruments, in score, by Samuel Wesley, 1780. *Autograph.*

Add. 29801, ff. 152, 153.

Paper; about 1784–1800. Oblong folio. See also below (part iv, section iv).

SKETCHES by Ludwig van Beethoven of the following compositions:—

1. Part of the Andante cantabile con Variazioni from the string quartet in A, op. 18, no. 15. f. 152.
2. Presto "in einem quartett," in C♯ minor. f. 153.

Add. 14337, ff. 114b–191.

Paper; about 1785 (?). Oblong quarto. Presented by Vincent Novello in 1843. See also above, p. 198; and below, p. 271.

Two sets of Quartets for 2 violins, viola, and basso (violoncello), in score, by C[harles] F[rederick] Abel, published between 1761 and 1777.

1–6. Op. 8. ff. 114b-154.

7–12. Op. 12. ff. 154b–191.

Eg. 2379, ff. 1–54b.

Paper; about 1787. Oblong octavo. See also above, p. 28.

Six Quartets (op. 50), for 2 violins, viola, and violoncello, in parts, by Haydn. In the hand of his amanuensis, J. Radnitzky, and evidently those sent to William Forster for publication in London, and called by him op. 44. At the beginning is pencilled, presumably in the latter's hand, "sent 20 Sept^{r}, 1787." The first two are signed by the composer at the beginning. The quartets are referred to in Eg. 2380, f. 7.

Add. 32174, ff. 102–146b.

Paper; about 1787 (date of composition). Oblong octavo. See also vol. ii, p. 305.

Nos. 45, 46, and 48–50 in Carl Ferdinand Pohl's thematic catalogue of Franz Joseph Haydn's string quartets, *sc.* 5 out of the set of 6 published in 1787, and dedicated to the King of Prussia. In parts.

1. In B♭. f. 102.
2. In C. f. 110.
3. In F♯ minor. f. 122.
4. In F. f. 130.
5. In D. f. 138.

Add. 28966.

Paper; ff. 11. [A.D. 1788.] Folio. Belonged to J. A. Stumpf, the harp-maker, and afterwards (according to Köchel) to a Mr. Caulfield in London (1847).

Fugue in C minor, by Mozart, written originally (1783) for 2 harpsichords; arranged by the composer, in score, for 2 violins, viola, and violoncello. At the top of the page Mozart has had the fugue copied in its original form, himself adding the arrangement below. According to Köchel's thematic catalogue (no. 546), the *autograph* dates from 1788, and an adagio was written to precede it (which was, however, separated from it before the MS. came into the hands of the British Museum).

Add. 30392, ff. 4, 41b.

Paper; A.D. 1790, *etc.* Quarto. See also vol. i, p. 75.

Portions of two string Quartets, in score, by Dr. Crotch. *Autograph.*

1. Slow movement and Allegro from Quartet for 2 violins, tenor and bass. The 1st movement was originally composed in June, 1788; but the present revision is dated Oxford, 8 Oct., 1790. f. 4.
2. A movement in D, in four parts, partly in pencil. f. 41b.

Add. 21467, ff. 67–82, 89–104.

Paper; late 18th cent. Oblong folio. See also vol. ii, p. 360; and in the Table of MSS., above.

Compositions for 4 strings, in parts.

1. "Quartetto Secondo" in E♭ (Andante, Allegro moderato, Presto), for 2 violins, viola, and bass. "[Friedrich Hermann] Graaf" (*sc.* Graf). f. 67.
2. Quartet in C (Allegro spiritoso, Adagio cantabile, Minuet, and Finale:—Allegro molto). Anonymous. f. 89.

Add. 31307, ff. 88–108.

Paper; late 18th cent. Quarto. See also vol. i, p. 226. Belonged to [? Count] Seilern.

Quartet in D, for 2 violins, viola, and bass, in parts, by [Johann Georg] Distler.

Add. 17727–17730.

Paper; ff. 36, 28, 26, 28. 18th–19th cent. Folio. Presented by Vincent Novello in 1849.

Quartets for strings, in parts, by Domenico Dragonetti. *Autograph.* They consist of from two to eight movements each, of varying lengths:—Adagio, Presto, Andantino, Allegretto (tempo d'Allemanda, *etc.*), Vivace, Andante, Prestissimo, Minuet, and Allegro vivace. In four volumes, containing respectively the parts for violin i, violin ii, viola, and violoncello.

1. In F. This, with nos. 2–4, was formed by the composer into a "1st set," and was his favourite, being performed by Camillo Sivori and others in 1846 before Vincent Novello. vol. i, f. 3; ii–iv, f. 1.
2. In C. i, f. 6; ii, f. 4; iii, f. 4; iv, f. 3b.
3. In E♭. i, f. 10b; ii, f. 7b; iii, f. 7b; iv, f. 7b.
4. In E minor. i, f. 13b; ii, f. 10; iii, f. 9b; iv, f. 10.
5. In F. This, with nos. 6, 7, apparently forms a 2nd set; but they are merely variants of nos. 1–3 (above). Folios 26b-27b of vol. i are cancelled. i, f. 18; ii, f. 14; iii, f. 13; iv, f. 14.
6. In C. i, f. 20b; ii, f. 16; iii, f. 15; iv, f. 16.
7. In E♭. i, f. 23b; ii, f. 18b; iii, f. 17b; iv, f. 18b.
8. In F minor. This was apparently intended for no. 4 or no. 5 in the preceding set, but was thought too long and accordingly formed into a 3rd set. i, f. 28b; ii, f. 23; iii, f. 21b; iv, f. 23b.
9. Capriccio in F. Of this, and of no. 10, only the 1st violin part is given. i, f. 33b. For the Allemande (f. 34b), *cf.* f. 19b.
10. In C. i, f. 35b.

Add. 17830, ff. 3, 4, 9.

Paper; 18th–19th cent. Oblong folio. See also vol. i, p. 370; and above, pp. 46, 137.

Fragments of compositions for double bass with accompaniments for 3 strings, by Domenico Dragonetti.

1. "Divertimento" in F minor, in score; apparently in the hand of Vincent Novello. f. 3.
2. Solo-part of a movement in G ($\frac{3}{4}$ time). f. 4.
3. A similar movement in the same key, in score. f. 9.

Add. 32237, ff. 92, 93.

Paper; 18th–19th cent. Oblong folio. See also vol. ii, p. 319.

Fragments of Quartets in the hand of J. N. Hummel.

1. Four bars (in E minor ?). Viola part. f. 92.
2. Thema (Allegro moderato) in G minor. f. 93.

Add. 34073, ff. 62–97.

Paper; early 19th cent. Oblong folio. See also vol. i, p. 97.

Quintets, 1st set (op. 12), by Boccherini; arranged for 2 violins, viola, and violoncello. In the hand of Vincent Novello.

Add. 14340, f. 67.

Paper; A.D. 1807. Quarto. See also vol. i, p. 318.

Minuet for 2 violins, tenor and violoncello, in score, by Samuel Wesley. *Autograph.*

Add. 34725, f. 8.

Paper; A.D. 1816. Oblong folio. See also vol. ii, p. 388.

Quartet for strings, in score, by Sir Henry Rowley Bishop, 1816. *Autograph.*

Add. 32411, ff. 49b, 54.

Paper; about 1818. Oblong octavo. See also vol. i, p. 157.

Compositions for 2 violins, viola, and violoncello, in score.

1. Fugue in C minor. "Mozart." ff. 49b–52.
2, 3. Portions of what appear to be two string quartets. "Bernhard Romberg." ff. 54, 57b.

Add. 30900.

Paper; ff. 10. A.D. 1823. Folio.

Quartet in E♭ (Allegro moderato, Adagio non troppo, Minuet, Fugue), for 2 violins, viola, and basso, in score, composed [by Mendelssohn] in March, 1823. *Autograph.* At the beginning are the initials "L. e. g. G," which appear on so many of his compositions. This work was not published till December, 1879, and was first played in England at the Monday Popular Concert of 5 January, 1880.

Eg. 2795, *passim.*

Paper; about 1825. Octavo. See also vol. ii, p. 10.

Sketches (chiefly the violin part) of the following quartets for 2 violins, viola, and violoncello, by Beethoven. Probably begun in 1825.

1. In B♭ (op. 130). First movement. ff. 1–3b, 5, 5b, 8, *etc.*;—and possibly the Danza Tedesca. ff. 6–8, *passim.*
2. In C♯ minor (op. 131). "Adagio."

f. 4;—and possibly the movements in $\frac{3}{2}$ and $\frac{9}{4}$ time (from the Finale). ff. 12b–16b, *passim*.

3. In A minor (op. 132). The words "poco adagio—Allegro appassionato" appear to refer to this quartet. f. 11.
4. In B♭ (op. 133). Possibly fragment of Allegro molto con brio. f. 4 (line 1).

Add. 29997, *passim*.

Paper; about 1826, *etc.* Oblong folio. Purchased in 1876 from J[ohann Nepomuk?] Kafka. See also vol. i, p. 381; vol. ii, pp. 9, 399, 626; and in the Table of MSS., above; and for a further description of the MS., see Sketch-books, below (part iv, section iv).

Sketches [by Ludwig van Beethoven] apparently intended for quartets for 2 violins, viola, and violoncello.

1. Più mosso, Andante moderato, *etc.*, of the C♯ minor quartet (op. 131), composed in 1826. ff. 2–5.
2. Movement in E♭ (common time). Possibly part of the Finale of op. 18, no. 4. f. 8.
3. Movement in $\frac{6}{8}$ time. f. 15.
4. Movement in E♭ ($\frac{3}{8}$ time). f. 34b (reversed).
5. Part of movement apparently in A ($\frac{3}{4}$ time). f. 40.

Add. 32179, ff. 45–64b.

Paper; about 1827 (date of composition). Folio. See also vol. i, p. 450; vol. ii, p. 635; and in the Table of MSS., above.

Quartet in A minor (op. 13), in score, by Mendelssohn. With numerous *autograph* corrections and marks of expression.

Add. 35026, f. 20.

Paper; A.D. 1837. Quarto. See also below, p. 282.

Andante Appassionato, from a Quartet in A, by John Barnett. *Autograph* fragment.

Eg. 2456, f. 129b.

Paper; about 1849. Oblong quarto. For a description of the MS., see vol. i, p. 237.

Adagio from Beethoven's posthumous Quartet in B flat (op. 130). First six bars of the subject only, as performed at John Ella's concert, 12 June, 1849.

Add. 33295, *passim*.

Paper; A.D. 1887. Folio. See also below, p. 230.

Compositions for 4 viols, in parts (quintus, altus, tenor, and bassus). Anonymous, from a collection of pieces chiefly by German composers of the first quarter of the 17th century.

1–5. Five pieces without titles. ff. 23b–24b, 66b–67b, 90b–91b, 112b–113b.
6, 7. "Ambrosius Gagliard," and "Goates Leape Gagliard." ff. 25, 68, 92, 114.
8. "L. M. pavin." ff. 25b, 68b, 92b, 114b.

Add. 31573, f. 53.

Paper; 19th cent. Folio. See also vol. i, p. 386.

Beginning of sketch of Fugue for 2 violins, viola, and bass, in C minor, in score, by Handel. Transcribed by Michael Rophino Lacy, from the original at Buckingham Palace.

4. Quintets.

Royal Appendix 74–76, *passim*.

Paper; A.D. 1547–1548. Large oblong octavo. See also vol. i, p. 1.

Compositions for 5 instruments, presumably viols, the parts generally written one above the other, but not scored. Anonymous.

74 (reversed). 1. Allemande. f. 52b.
2. Piece without title. f. 52.
3. Galliard. f. 51b.
4. Piece without title. f. 51.
5, 6. "Seconda" and "Terza desperada." ff. 50b, 50.
7. Piece without title. f. 49.
8. "Desperada." f. 47.
9. "Ronda," with "la represa" (apparently a repeat with variations). f. 46.
10. "Brandeberges," with "la represa." f. 45.
11. "Alleman[d]a d'amor." f. 44.
12, 13. Two Pavans. ff. 43, 42b.
14. "Pavin of Albarte." f. 41.
15, 16. Two Galliards. ff. 40b, 40.
17. Pavan. f. 39b.
18, 19. Two pieces without titles. ff. 36b, 35.
75. 1, 2. Two pieces in 5 parts, the words "S^{er} Marquese" being written at the end of the first. ff. 36, 36b.
76. 1, 2. Two pieces without title, the first in score. ff. 44b, 45b.

Add. 31390, ff. 25b–65 *passim*, 103.

Paper; about 1578 (see f. 3, reversed). Folio. At the end (f. 128b) is a rough draught of a memorandum referring to a grant of Pagham Vicarage, co. Sussex, on 9 Oct., 1596, to William Whalley, M.A. The MS. belonged in 1728 to B[ernard] Gates. See also above, p. 202; and below (pp. 231, 234, 279; and part v, section i).

In nomines, fancies, *etc.*, and arrangements of anthems, madrigals, and motets, for 5 viols, in parts, by Dr. Tye, Phillips [probably Philip van Wilder], and other composers (chiefly English) of the 16th century, from a volume entitled "A booke of In nomines and other solfainge songes of v, vi, vii, and viii parts for voyces or instrumentes," with the motto "Vermis et non homo." The parts are arranged horizontally, perpendicularly, and upside down, for convenience of reading, like the German Tafel-musik. The folios given below refer to the page as reversed.

1. "A knell." "Jhonson." f. 26.
2. "Free from all." "Tye." Apparently in two parts, unless the music (unnamed) on the opposite page is a distinct composition. f. 27.
3. "Trye." "Tye." f. 28.
4. "I comme." "Tye." f. 29.
5. "Chera la fountayne." "[Dyrick] Gerardus." f. 30.
6. "A phancy." "E. Blankes." f. 31.
7. Si de beau compe[re]? "Phillipes." f. 32.

8. "Dum transisset." "Tye." f. 33.
9. "Triste departe" (?). This and nos. 10–18 are by "Phillips." f. 34.
10. "Quall iniqua mia sorte." f. 35.
11. "Amour me vaye." f. 36.
12. "O dulks (*sc.* doux) regard." f. 37.
13. "Dunge (*sc.* D'un) novieu darte." f. 38.
14. "Vois commant." f. 39.
15. "Si vous voules." f. 49.
16. "'Las, que feray." f. 41.
17. "Cest vester bruten" (? beauté, as in Eg. 2010, f. 48). f. 42.
18. "Pour vous aimer." f. 43.
19. "In nomine." "Bird." f. 44.
20. "Gaude, virgo." "Jhonson." f. 45.
21. "In nomine." "D[r.] Tye." f. 46.
22. "Blamles" ("In nomine"). "D[r.] Tye." f. 47.
23. "In nomine." "Poynt." f. 48.
24. "Et perfice." By Créquillon. This is properly the 2nd part of no. 25. f. 49.
25. "Deus virtutum." By Créquillon. f. 50.
26. "Je fijle." Anonymous. f. 50b.
27. "Madona, se'l morire." Anonymous. f. 51.
28. "Madona sū (?) mia corto." Anonymous. f. 51b.
29. "Lawdes deo." "Tye." f. 52.
30. "In nomine." "Jhonson." f. 53.
31. "Unt novieu." "Philipes." f. 54.
32, 33. Two "In nomines." Strogers. ff. 55, 56.
34. Another. "Stoninges." f. 57.
35. "Misserere." "Stoninges." f. 58.
36. "In nomine." "Byrde." f. 59.
37. "Browninge, my dere." "Stoninges." f. 59b.
38. "A songe." "R. Parsons." f. 60.
39. "My death" ("In nomine"). "Tye." f. 60b.
40. "Follow me" ("In nomine"). "Tye." f. 61.
41. "Esurientes." "Sheperd." f. 61b.
42. "O Salutaris hostie" (*sic*). By Tallis. f. 62.
43. "Trust." This and nos. 44–59 are by "Doctor Tye," nos. 44–48, 51, 53–55 and 59 being each described as "In nomine." f. 62b.
44. "Beleve me." f. 64.
45. "Farwell, my good l[ord ?], for ever." f. 64b.
46. "Saye so." f. 65.
47. "Re la re." f. 66.
48. "Rounde." f. 67.
49, 50. "Dum trancisset Sabatum." ff. 68, 69.
51. "Surrexit! Non est hic." f. 70.
52. "Dum trancisset." Different from nos. 5, 6. f. 71.
53. "Seldom sene." f. 72.
54. "Reporte." f. 73.
55. "Howld fast." f. 74.
56. "O lux." f. 75.
57. "Christus resurgens." f. 76.
58. "Weepe no more, Rachell." f. 77.
59. "Rachelle weeping" ("In nomine"). f. 78.
60. "In nomine." "Picforth." f. 79.
61. "Vbi est Abell" (also in Add. 22597, f. 17). Anonymous. f. 80.
62. "De la court." "Parsons." f. 81.
63. Piece unnamed (? part of the preceding). Anonymous. f. 82.
64. "Sabatum." "Tallis." f. 84.
65. Piece unnamed. Anonymous. f. 85.
66. Another, at the end of which is written "Je nilli (*sc.* ne le ?) croyss." Anonymous. f. 86.
67. "Plorane (*sic*) plora[vit]." Anonymous. f. 87.
68. "Aspice, Domine." "Philippes." f. 88.
69. "Converteri (*sic*), Domine." "Duglas." f. 89.
70. "In convertendo." "Duglas." f. 89b.
71. "Dum transisset." "Sebastian Holland." f. 91.
72, 73. Two pieces unnamed. Anonymous. ff. 92, 93.
74. "Owr Father." "Sheperd." f. 94.
75. "Qui consolabatur" (also in Add. 33933, f. 74). Anonymous. f. 95.
76. "Prayse the Lord, O my sowll." "Malery." f. 96.
77. "In nomine." "Robart Parson." f. 97.
78. "Hackney." "Clement Woodcocke." f. 98.
79, 80. Two "In nomines." "Clement Woodcocke." ff. 99, 100.
81. Another. "Taverner." f. 101.
82. "Brownynge, my dere." "Clement Woodcocke." f. 102.
83. "Unge gabergere" (*sc.* "Une bergère"). Anonymous. f. 102b.

84. "Le bergere" (*sic*). Anonymous (also in Add. 22597, f. 33; and 32377, f. 5b). f. 103.
85. "O admirabile." "Will. Mundy." f. 104.
86. "Absterge, Domine." "Tallis" [1575]. f. 105.
87. "Si ioy moy plains." Anonymous (also in Eg. 2010, f. 47b). f. 106.
88. "Sabatum." "Taverner." f. 107.
89. "Assendo." Maillart. f. 108.
90. "In [n]omine." "Malery." f. 110.
91. "Sittu languis" (*sic*). Anonymous. f. 111.
92. "Amavit." "Doctor Tye." f. 112.
93. "Esperantes" (*sic*). "Phillips." f. 113.
94. "O sacra (*sic*) conviuivm." By Tallis [1575]. f. 114.
95. "Or sabien" (*sic*). Anonymous. f. 115.
96. "Frayse gallyard." Anonymous. f. 116.
97. "In nomine." "Mvdd." f. 117.
98. "Le cure de vous." Anonymous. f. 117b.
99. "Ill baucke (?)." Anonymous. f. 118.
100. "Songe." "Whyte." f. 119.
101. "Spease noster" (*sic*). "Parsleye." f. 120.
102. "In nomine." "Wyll Byrd." f. 121.
103. Piece unnamed. "Allexandro Romano." f. 122.
104. "Vnge Jvramore" (*sc.* "Un jour amour"?). Anonymous. f. 123.
105. "The leaves be grene." "Byrde." In a rather later hand. For a copy with the words, see Add. 17792–6, described in vol. ii, pp. 153–4. f. 125.

Add. 32377, ff. 5b–25b *passim*, 75b, 76.

Paper; about 1584. Oblong octavo. See also vol. i, p. 264; and in the Table of MSS. at the beginning of each volume of the present Catalogue.

SINGLE PARTS (? for treble viol) of the following 5-part compositions.

1. Piece ["Browning ... The leaves be green"], wanting the beginning. "Byrd." f. 2.
2. Piece unnamed. Anonymous. *ib.*
3. "Preludium." "Byrd." *ib.*
4. "Le Bergyre." Anonymous. f. 5b.
5. "Non vy dette." Anonymous. f. 6.
6. "E deu vene (*sc.* d'où venez?) vous." "Orlando de Lassus." f. 6b.

7–20. In nomines: by "Alfonso [Ferrabosco] I." f. 7:—"Alfonso [Ferrabosco] II" [sen., according to Add. 29427, f. 55b]. f. 7b:—"Byrd (two)." ff. 8b, 9b:—"D[r.] Tye." f. 11:—"D[r. Robert?] Whyte." f. 11b:—"Bruster." f. 12:—"Parsons." f. 14b:—"Nayler." f. 15:—"Poynts." f. 15b:—"D[r.] Tye." f. 16b:—"[?E.] Strogers (two)." ff. 19b, 20:—"Parsley." f. 20b.

21. "Delacurt." In two parts. "Parsons." ff. 21b, 22.
22. "Esuryentes implevit." "Sheperd." f. 23.

23–25. "Solf[a]ynge songes": — by "Mundye." ff. 23b, 24b;—by "Tallis." f. 25.

26. "Hec dies." "Tallis." f. 25b.
27. "Vpon the playnsonge" (number of parts not stated). Anonymous. f. 75b.
28. "Susanna [fair sometime of love"]. By O. di Lasso. f. 76.

Harl. 7578, ff. 92–93, 115.

Paper; *temp.* Elizabeth. Oblong octavo. See also vol. ii, p. 138.

SINGLE PARTS of some instrumental compositions, written, probably for 5 viols, at, or near, Durham.

1. Piece unnamed. f. 92.
2. "Lores [? que vous] voules." f. 92.
3. Piece unnamed. In 5 parts. f. 92b.
4. "In nomine Domini." f. 115.

Add. 30480–30484, *passim.*

Paper; *temp.* Elizabeth. Oblong octavo. See also vol. i, p. 3.

FIVE-PART COMPOSITIONS, most of them originally written for voices. In parts.

1. "Lachrime." "Weelkes." i, f. 62b; ii, f. 68; iii, f. 63; iv, f. 65; v, f. 10b.
2. "Ne irascaris" ("O Lord, turne Thy wrath away"). "Bird." i, f. 65b; ii, f. 73b; iii, f. 68b; iv, f. 70b; v, f. 9.
3. "Ille dum pergunt." By Tallis. i, f. 66b; ii, f. 70b; iii, f. 65b; iv, f. 67b; v, f. 5b.
4. "In manus tuas, Domine." Anonymous. i, f. 66b; ii, f. 70b; iii, f. 65b; iv, f. 67b; v, f. 6.
5. "O sacrum conuiuium" ("I call and cry"). By Tallis. i, f. 67; ii, f. 71; iii, f. 66; iv, f. 68; v, f. 6b.
6. "Emendemus in me." By Byrd. i, f. 67b; ii, f. 71b; iii, f. 66b; iv, f. 68b; v, f. 7.
7. "Peccamur" (*sic*). Anonymous. i, f. 68; ii, f. 72; iii, f. 67; iv, f. 69; v, f. 7b.
8. "Delacurt." "Parsone." i, f. 69b; ii, f. 72b; iii, f. 67b; iv, f. 70; v, f. 8b.
9. Galliard. "Parsons." i, f. 70; ii, f. 74b; iii, f. 70b; iv, f. 72b; v, f. 11b.
10. "Perslis clocke," *sc.* "The Clock," by Parsley. i, f. 70b; ii, f. 75b; iii, f. 70b; iv, f. 72b; v, f. 11b.
11. "In nomine." Anonymous. i, f. 73; ii, f. 78; iii, f. 72; iv, f. 75.
12. Piece unnamed. Anonymous. i, f. 73; ii, f. 78b; iii, f. 72b; iv, f. 75b; v, f. 12.
13. "Non neamo" [? "Nonne amo"]. Anonymous. i, f. 73b; ii, f. 78b; iii, f. 72b; iv, f. 75b; v, f. 12.
14. "Vostre jamais par heritage." "W. P." i, f. 78; ii, f. 83; iii, f. 77; iv, f. 80; v, f. 14.
15. "Or il ne mest possible." By Clemens non Papa. i, f. 85b; ii, f. 90b; iii, f. 84; iv, f. 87b; v, f. 18.
16. "Oy, je me playns." Anonymous. i, f. 86; ii, f. 91; iii, f. 84b; iv, f. 88; v, f. 18b.
17. "A che cerchar." Anonymous. i, f. 86b; ii, f. 91b; iii, f. 85; iv, f. 88b; v, f. 19.

Add. 22597, ff. 25b–46b *passim.*

Paper; late 16th cent., with a few later additions. Oblong octavo. See also vol. i, p. 4.

SINGLE PARTS (tenor, unless the contrary is stated) of some instrumental compositions, most of them apparently written for 5 instruments, though the number is in most cases not specified. They are, with the exception of no. 24, in a late 16th century hand.

1. "Saunce (*sc.* Sans) lever." Beginning lost. Anonymous. f. 32.
2. "Si de bea[u]cult (*sc.* compère)." By Philip van Wilder. f. 32b.
3. "Le Bergier." Anonymous. f. 33.
4. "In nomine" (à 5). By Tye. f. 33b.
5. "A singinge song." Anonymous. f. 34.
6. "In nomine." "Poynts." f. 34b.
7. "In nomine." "Byrd." f. 35b.
8. "In nomine." "Parsons." f. 36b.
9. "O salutaris hostia." By Tallis. f. 37.
10. "The Belles." By Tallis. f. 37b.
11. "Discumfit them, O Lorde" (à 5). From Tallis. f. 38b.
12. "De la curte" (à 5). *Imperfect* at the end. By Parsons. f. 40.
13. "When Maye" (à 5). This and nos. 14–16 are anonymous. f. 41.
14. "Maye makethe." f. 41.
15. "All ye that live." f. 41b.
16. "Madona." f. 41b.
17. "Amauit" (à 5). By Tye. f. 42.
18. "In conuertendo." By Douglas. f. 43.

19. "Pour vous amer" (à 5). This and nos. 20, 21 are by Philip van Wilder. f. 44b.
20. "Laseque fraye" (*sc.* "'Las, que ferai"). In 5 parts. f. 45.
21. "Si vous voles" (à 5). f. 45b.
22. "Fa, sol, la." This and nos. 23 and 24 are anonymous. f. 46.
23. "Retorne." f. 46b.
24. Piece unnamed. In early 17th cent. hand. f. 25b.

Add. 17786–17789, 17791, *passim.*

Paper; early 17th cent. Oblong octavo. See also vol. ii, p. 137; *etc.*

Fantasias or Fancies, *etc.*, for 5 instruments, in parts. The foliation is identical in the five parts, except in nos. 24–35 (see below).

1. "De la courte"; in two parts. "Robert Parsons." f. 1.
2. Fancy. "Byrd." f. 2b.
3. "A toy." Anonymous. f. 4b.
4. "Hollis berrie." f. 5.
5. "The wyche." *ib.*
6. "Abradad"; in two parts. "Robert Parsons." f. 5b.
7. "Clime not to highe." "Nathaniell Patricke." f. 6b.
8. "Daphne." This and nos. 9–12 are anonymous. f. 7.
9. "This merry, pleasant springe." f. 8b.
10. "Sweet youth." f. 10.
11. "There is a garden." f. 11.
12. "Orlatto" (*sic*). f. 11b.
13. "Venus' Birds." "Jo. Bennet." f. 12b.
14. "Lacrimæ." "Dowland." f. 14.
15. "James his galliard." Anonymous. f. 14b.
16. "Tickle my toe." Anonymous. *ib.*
17. "Strawberry leaves." Anonymous. f. 15.
18. "My Robin is to the." Anonymous. *ib.*
19. Pavan. "Tho. Weekes." f. 15b.
20. "Lift up your eies." "[John] Holmes," of Winchester. f. 16.
21. "Prepare to dye." "Nath. Patricke." f. 16b.
22, 23. Two Pavans. "John Okeover," or "Oker," of Wells. ff. 18, 18b.
24–29. Six Fancies. "John Okeover." i–iv, f. 18b; vi, f. 19.
30–35. Six Fancies. Anonymous. i–iv, vi, ff. 25b, 26b;—by "John Ward (four)." ff. 27b–31.

Add. 29366–29368, *passim.*

Paper; early 17th cent. Oblong folio. See also vol. i, p. 5.

Fancies, of which the first six, and presumably the others also, are for 5 instruments. Cantus, bassus, and quintus parts.

1–3. Three. "Rich. Deering." i, ff. 3–5; ii, iii, ff. 1–3.
4, 5. Two. "Rich. Deering." i, ff. 5b, 6; ii, ff. 3b, 4; iii, ff. 3b, 4b.
6. One; in two parts. "Jo. Coperario." i, ii, f. 33b; iii, f. 35b.
7–10. Four, of which the third is in two parts. "Alfonso Ferabasco" [II]. i, ii, ff. 34b–35b; iii, ff. 36b–38.
11. One. "Tho. Lupo." i, f. 36; ii, f. 35b; iii, f. 38b.

Add. 29427, *passim.*

Paper; early 17th cent. Small folio. See also vol. i, p. 6.

Compositions for 5 instruments. Altus part.

1. "Abradad." By R. Parsons. f. 17b.
2. "The Cryes of London." "Tho. Weelks." f. 39.
3, 4. Two "In nomines." "Alfonso Ferobosco, Junior." ff. 54, 54b.
5, 6. Two "In nomines." "Alfonso

[Ferrabosco], Signior" (*sc.* senior). ff. 55, 55b.
7. "Morrir." "Gio. Maria Nanino." f. 56.
8. "Vince labianio" (*sic*). "Ruggiero Giouanelli." f. 56b.
9. "Tutte la stella" (*sic*). "Giou[a]nni Ferettj." f. 57.
10. "Donna mj fuggi" (*sic*). "Giouann. Feretti." f. 57b.
11. "Deh resta." This and nos. 12, 13 are anonymous. f. 58.
12. "Cor mio." f. 58b.
13. "O hinie" (*sc.* Ohimè?). f. 59.
14. "On dei (*sc.* Ond' ei), di Morte." "Claudio Monteuerdj." f. 59b.
15. "Là tra 'l sangue." "Claudio Monteuerdj." f. 60.
16. "Al suo Da'mata (*sc.* Suon d'amata)." "Lucretio Quintiani." f. 60b.
17. "Clorinda." "Horatio Vechj." f. 61.
18. "O com' gran matira (*sc.* martire)." "Claudio Monteuerdj." f. 61b.
19. "Souratenera (*sc.* Sovra tenera)." "Cla[u]dio Monteuerdj." f. 62.
20. "Ond' all hor." "Horatio Vechj." f. 62b.
21. "Non vi bastaua." "Paola (*sic*) Masnelj." f. 63.
22. Piece unnamed. Anonymous. f. 63.
23. "On dei (*sc.* Ond' ei), di Morte." "Luca Marenzio." f. 63b.
24. "Tu dolce anima." "Alphonso Ferabosco." f. 64.
25. "Pastorella." "Horatio Vechi." f. 64.

Add. 30826–30828.

Paper; ff. 11, 10, 10. Early 17th cent. Oblong duodecimo. See also vol. ii, p. 651.

DANCES for 5 viols. Canto, alto and tenor parts.

1, 2. Pavan and Galliard. "[John?] Amner." i, f. 3; ii, iii, f. 2.
3–10. Eight pavans. "[George?] Mason." i, ff. 3b–5b; ii, iii, ff. 2b–4b.
11–13. Three pavans. "[Thomas?] Wilkinson." i, ff. 6, 6b; ii, iii, ff. 5, 5b.
14–16. "Lachrime," and two other pavans. "Weelkes." i, ff. 6b, 7; ii, iii, ff. 5b, 6.
17. "Trinitye Colledg pavan"; i, f. 7b; ii, iii, f. 6b.
18. Galliard. "James Harding." i, f. 8; ii, iii, f. 7.
19–24. Pavans by "[George?] Kirbye." i, f. 8b; ii, iii, f. 7b;—"— Jackson." i, f. 8b; ii, f. 7b; iii, f. 8;—"[? E—] Strogers." i, f. 9; ii, f. 8; iii, f. 7b;—"— Tomkins" (two). i, f. 9b; ii, iii, f. 8b;—"— Dethick." i, f. 10; ii, iii, f. 9.
25. "Deleroye" pavan. "— Gibbons." i, f. 10b; ii, f. 9b; iii, f. 9.
26, 27. Two pavans. "Magno Petrio," or "Petreio." i, ff. 10b, 11; ii, ff. 9b, 10; iii, f. 9b.

Add. 34049, ff. 45b–48.

Paper; early 17th cent. Oblong octavo. See also vol. i, p. 278.

"IN NOMINES," of which nos. 2 and 3, and probably also no. 1, are for 5 instruments. Cantus part.

1. By Dr. Bull. f. 45b.
2. By Robert White. f. 46b.
3. By William Byrd. f. 47b.

Add. 4900, f. 64b.

Paper; after 1600. Small folio. See also vol. i, p. 425.

A COMPOSITION without words, in 5 parts, in *quasi*-score (the bass occupying the top stave, and the treble the bottom stave). Anonymous.

Add. 37402–37406, *passim*.

Paper; after 1601 (date of latest known compositions). Oblong octavo. For owners' names, see *Catalogue of Additions*, 1906. See also below, under Sextets (p. 232); and (in the Appendix) under Anthems, Motets, Services, and Madrigals.

Compositions in 5 parts, intended to be played by viols, though most of them are Italian madrigals, under which latter heading those with words are described. Most of them are anonymous, the names given below being chiefly supplied from other sources. In five volumes, containing respectively Trebles i and ii, Contra-tenor, Quintus, and Bassus. The dates below are mostly taken from Collections of 5-part Madrigals published by the composers in question.

1. "Deh, poichè era" [1595]. 2nd treble wanting. This and nos. 2–5 are by Marenzio. i, v, f. 1; iii, f. 2; iv, f. 2b.
2. "O voi che sospirate" [1581]. 2nd treble wanting. i, f. 2; iii, f. 2b; iv, f. 3; v, f. 1b.
3. "Che fa hoggi il mio [sole]" [1580]. i, f. 3; ii, f. 1; iii, iv, f. 3b; v, f. 2b.
4. "Giunto a la Tomba" [1584]. i, ii, v, f. 3b; iii, iv, f. 4b.
5. "Dolorosi martir'" [1580]. i, iii, iv, f. 4; ii, f. 2b; v, f. 3.
6. "O crude pene." Probably by A. Ferrabosco [1587]. i, iv, f. 5; ii, f. 4; iii, f. 5b; v, f. 4b.
7. "Che se mentre." i, iv, f. 5b; ii, f. 4b; iii, f. 6; v, f. 5.
8. "Al suo[n] d' amata." By L. Quinziani [1588]. i, f. 6; ii, f. 4b; iii, iv, f. 6b; v, f. 5b.
9. "O come gran martire." This and nos. 10–17 are by Monteverde [1592]. i, f. 6b; ii, f. 5b; iii, f. 7b; iv, f. 7; v, f. 6.
10. "Sovra tenera herbet[ta]." i, iii, f. 8; ii, f. 6; iv, f. 7b; v, f. 6b.
11. "Là, tra 'l sangue." i, f. 8b; ii, f. 6b; iii, f. 9; iv, f. 8; v, f. 7.
12. "O dolce anima mia." i, f. 9; ii, f. 7; iii, f. 9b; iv, f. 8b; v, f. 7b.
13. "Ma dove, O lasso." i, f. 10; ii, f. 7b; iii, f. 10b; iv, f. 9; v, f. 8b.
14. "La giovinetta pianta." i, f. 10b; ii, f. 7b; iii, f. 11b; iv, v, f. 9b.

"Cor[r?]e la [nave?]" has been begun here in the 1st treble part, but cancelled, and does not appear in the other parts.

15. "O Rosignuol." i, f. 11b; ii, f. 8b; iii, f. 12b; iv, v, f. 10b.
16. "Stracciami pur il core." i, f. 12b; ii, f. 9b; iii, f. 13b; iv, f. 11; v, f. 11b.
17. "O primavera bella." i, f. 13b; ii, f. 10b; iii, f. 14b; iv, f. 12; v, f. 12b.
18. "Il bianco e dolce [cigno]." By O. Vecchi [1589]. i, f. 14; ii, f. 11; iii, f. 15b; iv, f. 12b; v, f. 13.
19. "Non mi fuggir." By A. Ferrabosco [1587]. i, f. 14b; ii, f. 11b; iii, f. 16b; iv, f. 13; v, f. 13b.
20. "Non vedi, oimè." i, f. 15; ii, f. 11b; iii, f. 16b; iv, v, f. 13b.
21. "Donna, s' io son[o] il sole." By O. Vecchi [1589]. i, f. 15b; ii, f. 12; iii, f. 17b; iv, f. 14; v, f. 14b.
22. "Mentre ti fui si gra[to]." This forms with nos. 23–25 a series, probably by A. Ferrabosco, 1587. i, f. 16; ii, f. 13b; iii, f. 18; iv, v, f. 15.
23. "Mentre ti fui si caro" (*sic*). i, f. 16b; ii, f. 14; iii, f. 18b; iv, v, f. 15b.
24. "Hor pien d' alto [desio]." i, f. 17; ii, f. 14b; iii, f. 19; iv, v, f. 16.
25. "Hor' un laccio." i, f. 17b; ii, f. 15; iii, f. 19b; iv, v, f. 16b.
26. "Arda pur sempre." By Marenzio [1595]. i, f. 18; ii, f. 15b; iii, f. 20b; iv, f. 17; v, f. 17b.
27. "Rimanti in pace." By Marenzio [1594]. i, f. 18b; ii, f. 16; iii, f. 21; iv, f. 17b; v, f. 18.
28. "Ond' ei, di morte." By Marenzio [1594]. i, f. 19; ii, f. 17b; iii, f. 22; iv, f. 18; v, f. 18b.
29. "O di rare' eccellenze." This and nos. 30, 31 are by O. Vecchi [1589]. i, v, f. 19; ii, f. 18; iii, f. 22b; iv, f. 18b.
30. "Pastorella [graziosella]." i, v, f. 19b; ii, f. 18b; iii, f. 23b; iv, f. 19.

31. "Cara mia Dafne." i, v, f. 20; ii, f. 19; iii, f. 24b; iv, f. 19b.
32. "Donna, se voi m' odiate." By B. Pallavicino [1593]. i, v, f. 20b; ii, f. 19b; iii, f. 25; iv, f. 20.
33. "Monti, selve." This and presumably also nos. 34 and 35 are by L. Quinziani [1588]. i, v, f. 21; ii, f. 20; iii, f. 25b; iv, f. 20b.
34. "Di lauri e mirtil" (*sic*). i, v, f. 21b; ii, f. 20b; iii, f. 26b; iv, f. 21.
35. "Non può tanto l' amore." i, v, f. 22; ii, f. 21; iii, f. 27b; iv, f. 21b.
36. "Cinthia (*sic*), il tuo dolce." By G. Croce [1592]. i, v, f. 22b; ii, f. 21b; iii, f. 28b; iv, f. 22.
37. "Donna, se quel." This and no. 38 are by B. Pallavicino [1593]. i, v, f. 23; ii, f. 22; iii, f. 29b; iv, f. 22b.
38. "Baci amorosi." i, v, f. 23b; ii, f. 22b; iii, f. 30; iv, f. 23.
39. "Vorrei lagnar[mi]." This and no. 40 are by A. Ferrabosco [1587]. i, f. 24; ii, f. 23; iii, f. 30b; iv, v, f. 23b.
40. "S' io taccio." i, v, f. 24b; ii, f. 23b; iii, f. 31b; iv, f. 24.
41. "Occhi, mirando." This and evidently also nos. 42 and 43 are by S. Venturi [1592]. i, v, f. 25; ii, f. 24; iii, f. 32b; iv, f. 24b.
42. "Quell' aura." i, v, f. 25b; ii, f. 24b; iii, f. 33b; iv, f. 25.
43. "S' un sguard'." i, v, f. 26; ii, f. 25; iii, f. 34b; iv, f. 25b.
44. "Fuggi, se sai." By Giulio Eremita [1589]. i, v, f. 26b; ii, f. 25b; iii, f. 36b; iv, f. 26.
45. "Candide perle." Probably by G. Croce [1592]. i, v, f. 27; ii, f. 26; iii, f. 37b; iv, f. 26b.
46. "Quella che in mille." By O. Vecchi [1589]. i, v, f. 27b; ii, f. 26b; iii, f. 38b; iv, f. 27.
47. "Tu nascesti di furto." By R. Giovanelli [1593]. i, f. 28; ii, iv, f. 27b; iii, f. 39b; v, f. 28b.
48. "Se da voi." By G. Croce [from *Novi pensieri musicali*, 1594]. i, ii, f. 28b; iii, f. 40b; iv, f. 28; v, f. 29.
49. "Se le virtù." Probably by L. Quinziani [1588]. i, ii, f. 29; iii, f. 41b; iv, f. 28b; v, f. 30.
50. "Tra le dolcezze." Probably by L. Luzzaschi [1599]. i, ii, f. 29b; iii, f. 42b; iv, f. 29; v, f. 30b.
51. "Non fingo." Probably by A. Ferrabosco [1587]. i, f. 30b; ii, f. 30; iii, f. 43b; iv, f. 29b; v, f. 31.
52. "Zefiro torna." i, f. 31; ii, f. 30b; iii, f. 44b; iv, f. 30; v, f. 31b.
53. "Creschin' a gara." By L. Quinziani [1588]. i, v, f. 32; ii, f. 31b; iii, f. 45b; iv, f. 31.
54. "Non vi bastava." This and probably also nos. 55–58 are by P. Masnelli [1596]. i, v, f. 32b; ii, f. 32; iii, f. 46b; iv, f. 31b.
55. "Soavissimo ardore." i, v, f. 33; ii, f. 32b; iii, f. 47b; iv, f. 32.
56. "Occhi cari." i, v, f. 33b; ii, f. 33; iii, f. 48b; iv, f. 32b.
57. "Ah, disleale." i, v, f. 34; ii, f. 34b; iii, f. 49; iv, f. 33.
58. "A che tormi il be[n] mio." i, v, f. 34b; ii, f. 35; iii, f. 49b; iv, f. 33b.
59. "Tanto mi piacque." This and nos. 60 and 61 are by A. Ferrabosco [1587]. i, f. 35; ii, f. 34; iii, f. 51b; iv, f. 34b; v, f. 35b.
60. "Non vide il mondo." i, f. 35b; ii, f. 33b; iii, f. 50b; iv, f. 34; v, f. 35.
61. "Don[n]a, l' ardente." i, f. 36; ii, f. 35b; iii, f. 52b; iv, f. 35; v, f. 36b.
62. "Clorind', hai vinto." By O. Vecchi [1589]. i, f. 37; ii, f. 36b; iii, f. 53b; iv, f. 35b; v, f. 37b.
63. "Non è lasso." By A. Ferrabosco [1587]. i, f. 37b; ii, f. 37; iii, f. 54; iv, f. 36; v, f. 38.
64. "Dolci alpestri parole." Probably by G. B. Mosto [from *Melodia Olympica*, 1591]. i, f. 38; ii, f. 37b; iii, f. 54b; iv, f. 36b; v, f. 38b.
65. "Natura [non mi]." This and no. 66 are by B. Pallavicino [about 1582–4?]. i, ii, f. 38b; iii, f. 55b; iv, f. 37; v, f. 39b.
66. "Ne lo star." *Cancelled.* i, ii, f. 39; iii, f. 56; iv, f. 37b; v, f. 40.
67. "Con che soavità." By B. Pallavicino [bef. 1588]. i, f. 40; ii, f. 39; iii, f. 57; iv, f. 38; v, f. 40b.
68. "Perchè i vostri diletti." i, ii, f. 40; iii, f. 57b; iv, f. 38b; v, f. 41.
69. "Quelle rose." By Felice Anerio [from *Le Gioje*, 1589]. i, ii, f. 40b; iii, f. 58b; iv, f. 39; v, f. 41b.
70. "Hor veggio." By B. Pallavicino [about 1582–1584?]. i, v, f. 41b; ii, f. 41; iii, f. 59b; iv, f. 39b.

71. "Perfidissimo volto." By Monteverde [1592]. i, f. 42; ii, f. 41b; iii, f. 60b; iv, f. 40b; v, f. 42b.
72. "Dolci (*sic*) mia cara mano." By B. Pallavicino [about 1582–1584]. i, ii, f. 42b; iii, f. 61b; iv, f. 41b; v, f. 43b.
73. "Amor, se [i] bei [rubini?]." i, f. 43b; ii, f. 43; iii, f. 62b; iv, f. 42; v, f. 44.
74. "Alte parole." i, f. 44; ii, f. 43b; iii, f. 63b; iv, f. 42b; v, f. 44b.
75. "O che vezzosa." i, ii, f. 44b; iii, f. 64b; iv, f. 43; v, f. 45b.
76. "If women could (*sc.* can) be courtious." By Richard Carlton [1601]. i, f. 45; ii, f. 45b; iii, f. 65; iv, f. 44; v, f. 46.
77. "Timor et tremor." i, f. 49b; ii, f. 49; iii, f. 69b; iv, f. 48b; v, f. 50b.
78. "Arise, O Lord [why sleepest Thou]." Birde. i, f. 51b; ii, f. 50b; iii, ff. 71, 72; iv, f. 50; v, f. 54b.
79. "Libera [me, Domine]." "Talles." i, f. 51b; ii, f. 50b; iii, f. 71; iv, f. 50; v, f. 54b.
80. "Prostrat[e], O Lord." "Birde." i, f. 52; ii, f. 51; iii, f. 71b; iv, f. 50b; v, f. 55.
81. Piece without title. "D[r.] Tye." i, f. 52b; ii, f. 51b; iii, f. 71b; iv, f. 51; v, f. 55b.
82. "La fantasia." i, f. 52b; ii, iv, f. 51b; iii, f. 72b; v, f. 56.
83. Piece without title. "Morley." i, f. 53b; ii, f. 52b; iii, f. 73; iv, f. 52; v, f. 56b.
84. Another without title. "Munday." i, f. 54; ii, f. 53; iii, f. 73b; iv, f. 52b; v, f. 57.
85. "Death, the dissolver." i, f. 54b; ii, f. 53b; iii, f. 74b; iv, f. 53; v, f. 57b.
86. "Du[m] transsitt (*sc.* transisset) [sabbatum]." i, f. 55; ii, f. 54; iii, f. 74b; iv, f. 53b; v, f. 58.
87. "O Lord [who in Thy sacred tent]." By Byrd. i, f. 55b; ii, f. 54b; iii, f. 75b; iv, f. 54; v, f. 58b.
88. "Decantabit." "Birde." i, f. 56; ii, f. 55; iii, f. 75b; iv, f. 54b; v, f. 59.
89. "De la Court." "[? R.] Parsons." i, f. 57b; ii, f. 56b; iii, f. 77; iv, f. 56; v, f. 60b.
90. Piece without title. The contratenor parts of this and of nos. 91–93 are wanting, owing to a gap in vol. iii. i, f. 88; ii, f. 79b; iv, f. 76b; v, f. 76.
91. "Fantasia" [on] "Attendite." i, f. 89; ii, f. 80b; iv, f. 77b; v, f. 77.
92. "A fantasie," divided into three parts. "Tho. Lupo." i, f. 95; ii, f. 87; iv, ff. 84, 85; v, f. 83.
93. "A Pauinge" (*sc.* Pavan). The "P." at the end is probably the initial of the composer [? James Pearson, the owner]. i, f. 98b; ii, f. 91b; iv, f. 89b; v, f. 86b.

Add. 36484, ff. 13, 22–23b, 71b.

Paper; after 1604. Small oblong folio. See also vol. ii, p. 144.

BASS PART of some anonymous 5-part compositions, from a Scottish MS.

1. "A lessone off descant." f. 13.
2, 3. "Lachrime" pavan, and galliard. f. 22.
4, 5. "Dawlans" (*sc.* Dowland's) pavan and galliard. f. 22b.
6, 7. "James Lauder's" and "Maister William Skein's" pavans. f. 23.
8, 9. "Sir William Keithis" pavan and galliard. f. 23b.
10. A piece headed "Maister Philip..." f. 71b.

Add. 29246, ff. 55–56.

Paper; after 1611. Oblong quarto.

"IN NOMINES," apparently written originally for 5 viols, by [Robert] Parsons, [? E.] Strogers, and [Robert ?] Whyte. See above, p. 59.

Add. 18936–18939, *passim.*

Paper; after 1612. Oblong octavo. See also vol. i, p. 215.

Compositions (two), in parts, apparently for 5 instruments, though only 4 parts remain.

1. "Anome" (*sc.* "In nomine"?); in two parts. "Willi[a]m Cobbold." i, ii, iv, f. 19b; iii, f. 3.
2. Fantasia. Anonymous. i, ii, iv, f. 44b; iii, f. 26b.

Add. 29401–29405, ff. 52b–56.

Paper; after 1613. Oblong duodecimo. See also vol. ii, p. 149.

"In nomines," for 5 instruments, in parts, by [Robert] Parson[s] (f. 52b), Dr. Bull (f. 53b), [Robert] White (f. 54b), and [William] Bird (f. 55b).

Add. 17792–17796, ff. 18–97b *passim.*

Paper; after 1624. Small oblong quarto. See also vol. i, p. 13.

Compositions for 5 viols, in parts, the five volumes contain respectively the cantus, altus, tenor, quintus, and bassus parts.

1. "Preludium." By W. Byrd (see Add. 32377, f. 27). i, v, f. 50b; ii, f. 53b; iii, f. 55b; iv, f. 18.
2–18. Pavans by "Tho. Tomkins" (three). i, v, ff. 52–53; ii, ff. 55–56; iii, ff. 57–58; iv, ff. 20–21;—by "A. F[errabosco]" ("Dovehouse," "Four note," and two others). i, v, ff. 53b–55; ii, ff. 56b–58; iii, ff. 58b–60; iv, ff. 21b–23;—by "[Thomas] Weelks," or "Wilks." i, v, f. 55b; ii, f. 58b; iii, f. 60b; iv, f. 23b;—by "[Richard?] Micho" (four, of which the 2nd is attributed to "Wilks" in vol. i). i, v, ff. 56–57b; ii, ff. 59–60b; iii, ff. 61–62b; iv, ff. 24–26b;—Anonymous (three). i, v, ff. 58–59; ii, ff. 61–62; iii, ff. 63–64; iv, ff. 27–28;—by "[Richard?] Carlton." i, v, f. 59b; ii, f. 62b; iii, f. 65b; iv, f. 28b (where it is attributed to "Tho. Tomkins");—by "Tho. Tomkins." i, v, f. 60; ii, f. 63; iii, f. 66; iv, f. 29.
19. "The Funeralls." Anonymous. i, v, f. 60b; ii, f. 63b; iii, f. 66b; iv, f. 29b.
20. "Sermone blando." Apparently by Byrd. i, f. 66; ii, f. 54b; iii, f. 56b; iv, f. 19b; v, f. 51b.
21–44. Fantasias by "Wm. White" (ten, his name being attached to the first, described as "for 2 bassis"). i, ff. 66b–76b; ii, ff. 69b–78; iii, ff. 72b–81; iv, ff. 58b–67; v, ff. 66b–75;—by "[Richard] Deering" (six). i, ff. 76b–81; ii, ff. 78b–84; iii, ff. 81b–86b; iv, ff. 67b–72b; v, ff. 75b–80b;—by "[Thomas?] Lupo" (six). i, ff. 81b–86; ii, ff. 84b–89; iii, ff. 87–91; iv, ff. 73–78; v, ff. 81–86;—by "Deeringe." i, v, f. 86b; ii, f. 89b; iii, f. 91b; iv, f. 78b;—by "[John] Warde." i, v, f. 87b; ii, f. 90b; iii, f. 92b; iv, f. 79b.
45. "In nomine." "Simon Ives." i, v, f. 88b; ii, f. 91b; iii, f. 93b; iv, f. 80b.
46, 47. Two "In nomines." "Alfonso Ferabosco." i, v, ff. 89b, 90b; ii, ff. 92b, 93; iii, ff. 94b, 95b; iv, ff. 81b, 82b.
48. "Fantasia." "W. White." i, v, f. 91b; ii, f. 93b; iii, f. 96b; iv, f. 83b.
49. "Fantasia." "Okar" (*sc.* John Okeover?). i, v, f. 92b; ii, f. 94b; iii, f. 97b; iv, f. 84b.

Add. 29290, ff. 2b–27b.

Paper; after 1644 (see f. 39b). Folio. Belonged early in the 19th century to Edward Taylor, Gresham Professor of Music, and shortly after his death was acquired (in 1864) by Joseph Warren. See also above, pp. 184, 205; and below, pp. 233, 257, 268.

"Organ p[ar]t to Mr [John] Jenkins 5-p[ar]t ffancies"; written on two staves of six lines each.

1. In G. f. 2b.
2–5. In G minor. ff. 4–9b.
6. In B♭. f. 10.
7–11. In C minor. ff. 11b–20.
12–14. In D minor. ff. 20b–24b.
15, 16. In D. ff. 25, 26b.

Add. 29996, ff. 153b–157b.

Paper; about 1647. Small folio. See also above, p. 80.

"The leaves bee greene": described as "A grownd," by William Byrd. Scored, apparently by T. Tomkins.

Add. 17798, ff. 1–11b.

Paper; 1st half of 17th cent. Small quarto. See also below, p. 233.

Bass part of sixteen compositions ("fantazias," airs, pavans, and an "In nomine"), for 5 viols, in the hand of William Lawes, who has signed nos. 1, 4, and 16. Described in Add. 29410–29415 as "5 p[ts] of Mr. Will. Lawes' Fantazies and aires to the Organn."

Add. 36993, *passim.*

Paper; mid. 17th cent. Small oblong quarto. See also above, p. 207.

Dances for 5 viols. "The Continewed Base" part (see f. 15b), in bass-viol tablature. Nos. 1, 2 and 4 are by Alfonso Ferrabosso or Ferabosco [III?].

1. Pavan. f. 6.
2. Another, in "Gamvt"; apparently imperfect at the end. f. 10b.
3. Another, in "Fa ut." Anonymous. f. 15b.
4. Allemande, in "Fa ut." f. 16b.

Add. 31438, ff. 75b–82b.

Paper; after 1660 (see below). Oblong octavo. See also vol. i, p. 262.

Treble part of two sets of dances, the first (and probably the second also) for 5 instruments, composed by Gregorius Zubern [of Lübeck] in 1649, but copied from a reprint of that work, Frankfort, 1660.

1–17. Ballets, Courantes, Sarabands, and Arias. ff. 75b–78b.
18–44. Ballets, Courantes, Sarabands, and a "Bataglia." ff. 78b–82b.

Add. 30930, f. 50 (reversed).

Paper; about 1680. Folio. See also vol. i, p. 27.

A 5-PART "Fantazia upon one note," in score, by Henry Purcell. *Autograph.*

Add. 30487.

Paper; ff. 55. 17th cent. Small folio. Presented to the Musical Antiquarian Society by Vincent Novello, in 1842.

"JOHN JENKINS his 5-p[ar]ts Fancies"; written for viols (cantus i and ii, altus, tenor, and bassus), in parts. Add. 29290 (above, p. 84) contains an organ part to all but nos. 8, 12, and 19.

1, 2. In D (two). ff. 2, 13, 24, 35, 46;—ff. 3, 14, 25, 36, 47.
3. In D minor. ff. 3b, 14b, 25b, 36b, 47b.
4. In G minor. ff. 4, 15, 26, 37, 48.
5. In C minor. ff. 4b, 15b, 26b, 37b, 48b.
6. In G minor. ff. 5, 16, 27, 38, 49.
7–9. In D minor (three). ff. 5b, 16b, 27b, 38b, 49b;—ff. 6, 17, 28, 39, 50;—ff. 6b, 17b, 28b, 39b, 50b.
10. In G. ff. 7, 18, 29, 40, 51.
11. In C minor. ff. 7b, 18b, 29b, 40b, 51b.
12. In C. ff. 8, 19, 30, 41, 52.
13. In C minor. ff. 8b, 19b, 30b, 41b, 52b.
14. In G minor. ff. 9, 20, 31, 42, 53.
15. In G minor. This and no. 16 are said by the transcriber to be "in Sr. Robt. Bowles his bookes." ff. 9b, 20b, 31b, 42b, 53b.
16. In B♭. ff. 10, 21, 32, 43, 54.
17, 18. In C minor (two). ff. 10b, 21b, 32b, 43b, 54b;—ff. 11, 22, 33, 44, 55.
19. In G. 11b, 22b, 33b, 44b, 55b.

Add. 29410–29414, *passim.*

Paper; late 17th cent. Small folio. See also below, p. 233.

"WILL. LAWES' Fantazies and aires to the Organn," for 5 viols (cantus i and ii, contratenor, tenor, and bassus), in parts. Except where the contrary is stated, the foliation is the same in each volume.

1–3. Two Fantasias, and an Air; in A minor. ff. 2, 2b, 3.
4–6. Fantasia, Pavan, Air; in F. ff. 3b, 4, 4b.
7–9. Fantasia, "In nomine," Air; in G minor. ff. 4b, 5b, 6.
10–13. Fantasia, Air, Pavan, Air; in C minor. ff. 6b, 7, 7b, 8.
14–16. Fantasia, Pavan, Air. ff. 8b, 9, 9b.

Add. 11586, *passim.*

Paper; before 1782. Oblong folio. See also vol. i, p. 71.

FIVE-PART compositions in score, in Dr. Burney's hand.

1. "In nomine." "Robert Parsons." f. 8b.
2. "Te, fili." By the same. f. 9b.
3. "Ascendo." "Doctor Tye." f. 14b.
4. "In nomine." "John Bull." Apparently copied from a MS. at C. C. C., Oxford. f. 30b.
5. "In nomine." "Robt. White." f. 33b.
6. "Fancy." "John Warde." From the L'Estrange collection. f. 42b.

Add. 31748, ff. 15–27.

Paper; A.D. 1782 (?). Oblong folio. Formerly the property of J. A. Stumpf (the harp-maker), at whose sale it passed into the hands of — Baar (see Otto Jahn's life of Mozart, vol. iv, p. 68). See also below, p. 261.

QUINTET in C minor, for 2 violins, 2 violas, and violoncello, in score, by Mozart. *Autograph.* No. 4 in Peters' collection, and no. 406 in Köchel's thematic catalogue (where it is dated 1782).

Add. 31005A, B.

Paper; ff. 86, 18. A.D. 1797, 1798, *etc.* Folio and oblong folio. Presented to Siegmund Wagner by the composer's son, in 1855.

QUINTETS in D (two), by Joseph von Eybler, for viola d'amore, violin, viola, violoncello, and contrabasso, in parts.

31005A (the complete works). 1. Adagio, Allegro, Minuet with three Trios, Adagio, Allegretto; 1798. ff. 2, 8, 16, 25, 34.

2. Adagio, Allegro moderato, Minuet with three Trios, Adagio cantabile, Minuet with three trios, Andante (with variations); 1797. ff. 44, 51, 60, 69, 78

31005B (alternative parts). 1. Second viola, in lieu of viola d'amore. ff. 1, 11.

2. Second violoncello, in lieu of contrabasso. ff. 7, 15.

Add. 21467, ff. 130–133.

Paper; late 18th cent. Oblong folio. See also vol. ii, p. 360; *etc.*

NOTTURNO in C (Allegro spiritoso, Adagio, Minuet, and Finale :— Allegro molto), for 2 violins, 2 violas, and bass, by Johann Michael Haydn.

Add. 17726, ff. 1–101b.

Paper; 18th–19th cent. Oblong folio. See also above, p. 3.

COMPOSITIONS by Domenico Dragonetti, scored for 5 strings, by Simon Sechter, in whose hand they are. Nos. 1–4 are for double bass, with accompaniment for violin, 2 violas, and a bass; the others are for 2 violins, 2 violas, and bass. They consist of from two to six movements (Andantino, Adagio, Allegretto, Presto, Andante vivace, Largo, *etc.*).

1. In B♭. f. 1.
2. In C. f. 15.
3. In G minor. f. 32.
4. In G. f. 46.
5. In D. f. 57.
6. In D. f. 70.
7. In G. f. 77.
8. In G minor. f. 83b.
9. Andantino in D, followed by Presto in B♭. f. 91.

Folios 99–101b are occupied by what appear to be the opening bars, or movements, of some other pieces of a similar nature.

Add. 17823, ff. 44–48b ; **17826**, f. 8 ; **17828**, parts i and ii ; **17832**, *passim* ; **17833**, f. 24.

Paper; 18th–19th cent. Oblong folio and folio. See also above, pp. 3, 137 ; and below, p. 238.

Quintets, or portions of Quintets, *etc.*, by Domenico Dragonetti.

17823. Sketch for the quintet in E minor, afterwards scored (in D) by Simon Sechter (see 17726, f. 70, above). f. 44.

17826. List, in the hand of Dragonetti, of quintets by him for violin, 2 violas, violoncello and double bass. f. 8.

17828, part i (ff. 12). Accompaniment for 4 strings made by Simon Sechter to Dragonetti's double bass solo in D minor, scored by the former.

Part ii (ff. 3). The solo part of the preceding, in the hand of the composer.

17832. 1–5. Five compositions for double bass solo, with accompaniments for violin, 2 violas, and violoncello, in parts. The solo part of nos. 2–5 is wanting. (For the scores of nos. 2, 4, 3, see 17726, ff. 70, 77, 83b). ff. 72–97.

6. The 2 violin, viola, and violoncello parts of a similar composition in D, wanting the solo part (see Add. 17821, f. 20b). ff. 99–105b *passim*.

7. A similar composition in G, wanting the solo part (see Add. 17822, f. 19). ff. 123–132b.

17833. The violin, 2 viola, and bass parts of the quintet in G minor. (For the solo part and score, see Add. 17726, f. 32.) ff. 24–27b.

Add. 32231, ff. 149–153b.

Paper; 18th–19th cent. Oblong folio. See also below, p. 272.

Sketch of a Gavotte with variations, apparently for 2 violins, 2 violas, and a bass, in score, in the hand of Johann Nepomuk Hummel. It is followed by an Adagio, and an Andante (founded on the same theme), in the repetition of which the pianoforte was apparently to be substituted for the bass.

Add. 33295, ff. 1–114b *passim*.

Paper; A.D. 1887. Folio. The original MS. must have been written after 1615 (in which year the Sophia named in no. 34 was born) ; or, if the "Conte Federigo" named on f. 6, *etc.*, is the youngest son of the Landgrave, after 1617 (the date of the former's birth). See also above, pp. 5, 45 ; and below, pp. 236, 237, 274, 276.

Compositions for 5 viols (quintano, *sc.* quintus part, cantus, altus, tenor, and bassus), in parts. Copied at Cassel, in 1887, by F. Liebing, oboist in the 83rd Regiment (see f. 68b).

Nos. 1–17, 19, 20, and 47–54, and probably others also, were

composed, or at least arranged, by M[oritz August], L[andgraf von] H[esse-Cassel, d. 1632]. Nos. 1–48 are pavans ("pauana" or "paduana").

1. "D' alto Monte." ff. 1, 26, 45, 69, 93.
2. "Del prete rosso." *ib.*
3. "Di rose e gigli." ff. 1b, 26, 45b, 69b, 93b.
4. "Della ghirlanda." ff. 1b, 26b, 45b, 69b, 93b.
5. "Della Vacca gialla." ff. 2, 26b, 46, 70, 94.
6. "Dell' (*sic*) pouero soldato." ff. 2, 26b, 46, 70, 94.
7. "Del Sigr. Mauricko Taurero D[ottore?]." ff. 26, 27, 46b, 70b, 94b.
8. "Del Signor Giovanni Rodingio," or "Rodinoco." *ib.*
9. "Del Signor Guolfio." ff. 3, 27, 47, 71, 95.
10. "Del Jobe dormitante." ff. 3, 27b, 47, 71, 95.
11. "Del Greco." ff. 3b, 27b, 47b, 71b, 95.
12. "Del Signor Elia." ff. 3b, 28, 47b, 71b, 95b.
13. "Del Signor Thysio" (? Antonius Thysius, the elder). ff. 4, 28, 48, 72, 95b.
14. "Di Ferondo." ff. 4, 28b, 48, 72, 95b.
15. "Di bon compagno." ff. 4b, 28b, 48b, 72b, 96.
16. "Del Signor Jacomo Mosano, Dottore" [*fl.* 1598–1617]. ff. 4b, 29, 48b, 72b, 96.
17. One unnamed. ff. 5b, 30, 48b, 74, 97.
18. "Di Conte Federigo" (? the Landgrave's youngest son). ff. 6, 30b, 50, 74b, 97b.
19. "Di Conte Alberio Ottone" (? the Landgrave's eldest son). ff. 6b, 30b, 50b, 74b, 98.
20. "Del Signor Georgio Volcmaro di ballo." ff. 7, 31b, 51, 75b, 98b.
21. "Di vin nero et bianco." ff. 7b, 32, 51b, 76, 99.
22. "Del Erasmo di Bombacco," or "Bombaco." ff. 8, 32, 52, 76, 99.
23. "D'Horatiano." ff. 8, 32b, 52, 76b, 99b.
24. "Del [? Hans Leo] Haslero." ff. 8b, 32b, 52b, 76b, 99b.
25. "Del Signor Georgio de Bischofferoda." ff. 8b, 33, 52b, 77, 100.
26. "Di pallente paro," or "Di pallente Barone." ff. 9, 33, 53, 77, 100b.
27. "Di Goclenio" (? Rudolf Goclen). ff. 9, 33b, 53, 77b, 100b.
28. "D'Amelunxen." ff. 9b, 33b, 53b, 77b, 100b.
29. "De Günterodt." ff. 9b, 34, 53b, 78, 100b.
30. "D'Arigo Guiliamo." ff. 10, 34, 54, 78, 101.
31. "Del Signor Scholey." ff. 10, 34b, 54, 78b, 101.
32. "Del Signor Victor." ff. 10b, 34b, 54b, 78b, 101.
33. "Della Illustrissima Signora Agnete" (? the Landgrave's 2nd daughter). ff. 10b, 35, 54b, 79, 101b.
34. "Della Illustrissima Signora Sophia" (? the Landgrave's 6th daughter). ff. 11, 35, 55, 79, 101b.
35. "Di Winnenberg." ff. 11, 35b, 55, 79b, 101b.
36. "Dell' Archivescovo di Brema." ff. 11b, 35b, 55b, 79b, 102.
37. "Paulina." ff. 11b, 36, 55b, 80, 102.
38. "Della tromba d'Hollandia." ff. 12, 36, 56, 80, 102.
39. "Di Madonna di Warwyck." ff. 12, 36b, 56, 80b, 102b.
40. "Del Sengero." ff. 12b, 36b, 56b, 80b, 102b.
41. "Della signora Elisabetha de Hassia" (? the Landgrave's eldest daughter). ff. 12b, 37, 56b, 81, 102b.
42. "Del . . . [Ludwig II] Conte de Nassau [— Weilburg]." ff. 13, 37, 57, 81, 103.
43. "Malinconia." ff. 13, 37b, 57, 81b, 103.
44. "Del Signor Richardo." ff. 13b, 37b, 57b, 81b, 103.
45. "Di Bentheim." ff. 13b, 38, 57b, 82, 103b.
46. "Mescolata." ff. 14, 38, 58, 82, 103b.
47. "Di Lamento composta di Spavento." ff. 14, 38b, 58, 82b, 104.
48. "Del Sigr. Guilelmo Keudelio." ff. 14b, 38b, 58b, 82b, 104b.

49. "Gagliarda." ff. 15, 39, 59, 83, 104b.
50, 51. Pavan and Galliard "del . . . Sigr. Gasparo Widemarchero." ff. 15b, 39, 59b, 83b, 105.
52, 53. "Paduana del Sigr. Arrigo di Stockhausen, gentilhuomo . . . della Camera del ... Landgravio d'Hassia"; immediately followed by "Gagliarda Brunsuichese." ff. 16, 39b, 60, 84, 105b.
54. "Paduana della . . . Sig^ra Anna Maria, Contessa di Nassau" [— Weilburg, sister of the Landgrave]. ff. 16b, 40, 60b, 84b, 106b.
55. "Gagliarda" (probably belonging to the preceding). ff. 17, 40b, 61, 85, 106b.
56. "Paduana." ff. 17b, 40b, 61b, 85b, 107.

Most of the following fourteen pavans appear to be of English origin:—

57. "Ambrosius." ff. 17b, 41, 61b, 85b, 107b.
58. "Infortunat." ff. 18, 41, 62, 86, 108.
59. "Cassel." ff. 18b, 41b, 62b, 86b, 108b.
60. "Halfe newe, halfe olde." ff. 19, 41b, 62b, 86b, 108b.
61. "Lichtenau." ff. 19b, 42, 63, 87, 109.
62. "Newe cherche." ff. 20, 42, 63b, 87b, 109b.
63. "Black nigth." ff. 20b, 42b, 63b, 87b, 109b.
64. "Jerusalem." ff. 21, 42b, 64, 88, 110.
65. "Goates Leape." ff. 21b, 43, 64b, 88b, 110b.
66. "Widdowes." ff. 21b, 43, 64b, 88b, 110b.
67. "Delitious." ff. 22, 43b, 65, 89, 111.
68. "Contraversie." ff. 22b, 43b, 65b, 89b, 111b.
69. "The shooting of the guns." ff. 22b, 44, 65b, 89b, 111b.
70. "The Solemne." ff. 23, 44, 66, 90, 112.
71. Piece unnamed (no. 78 in the MS.). ff. 23b, 44b, 66b, 90b, 112b.

5. Sextets.

Add. 31390, ff. 2–21b *passim*, 124.

Paper; about 1578, *etc.* Folio. See also above, p. 216.

Compositions for 6 viols, in parts.

1. "In eternum." "Mundye." At the end of the treble part is written "W., 1578." f. 3.
2. "Vide (*sc.* Vidi ?) civitatem." "Philippes [? van Wilder]." f. 4.
3. "Domine, non exultatur (*sc.* exaltatum)." "[? W.] Mundye." f. 5.
4. "Sabatum." "Shepherde." f. 6.
5. "Jerusalem." "Shepherde." f. 7.
6. "Procedence" (*sic*). Anonymous. f. 8.
7. "In Nomine." Anonymous. f. 9.
8. "In Nomine." "Strogers." f. 10.
9. "Songe." "Parson[s]." f. 11.
10. "Quem ad modum." Anonymous. f. 12.
11. "Arouses (?) vous voy." "Philippes [? van Wilder]." f. 13.
12. "Si grand' è la pietà." Anonymous. f. 14.
13. "Vraie (*sic*) d[i]eu d'amour." Anonymous. f. 15.
14. Piece unnamed. "Alfoncius [Ferrabosco]." f. 16.
15. "Sol re sol my sol." "Malery." f. 17.
16. "O salutaris hostia." "Byrd." f. 18.
17. Piece unnamed. "Gombert." f. 19.
18. "Yf man in care." "Malery." f. 22.
19. "Me li (*sic*) Bauari." Anonymous. In a rather later hand. f. 124.

Add. 32377, ff. 13b, 14, 18b, 19.

Paper; about 1584. Oblong octavo. See also vol. i, p. 264; *etc.*

SINGLE parts of 4 "In nomines," for 6 viols, two by Dr. Tye. ff. 13b, 14;—and two by [?E.] Strogers. ff. 18b, 19.

Add. 30480–30484 (i, f. 68b; ii, f. 72; iii, f. 67; iv, f. 69b; v, f. 8).

Paper; *temp.* Elizabeth. Oblong octavo. See also above, p. 219.

"KIRIELESON" ("The best songe in England"); for 5 instruments, in parts. By [J.] Shepherd.

Add. 17786–17791, *passim.*

Paper; early 17th cent. Oblong octavo. See also vol. ii, p. 137.

FANTASIAS, *etc.*, for 6 instruments, in parts. Of the two folios given below, the first refers to vols. i–iv, and vi; the second, to vol. v.

1–3. Three fantasias, by "Byrd." ff. 3b, 1;—by "Richard Deeringe" (two). ff. 35b, 18b; 36b, 19b.
4. Pavan. "Tho. Leetherland." ff. 37b, 20b.
5. Piece unnamed. "Tho. Welkes" or "Weelkes." ff. 37b, 20b.
6–11. Six compositions consisting each of a Fantasia followed by an Allemande. "Martin Pierson." ff. 38b–44, 21b–27.
12. Allemande. "Martin Pierson." ff. 44b, 27b.

Add. 37402–37406, ff. 48b–91b *passim.*

Paper; after 1601. Oblong octavo. See also above, p. 222.

COMPOSITIONS in 6 parts, intended to be played by viols, though most of them are English madrigals, under which latter heading those with words are described. In five volumes, containing respectively trebles i and ii, contratenor, quintus, and bassus. The sextus part is generally in vol. i.

1. Piece without title. The initial "P" at the end may be that of James Pearson, as composer (see vol. i, end). i, ff. 48b, 49; ii, f. 48b; iii, f. 69; iv, f. 48; v, f. 50.
2. "A fancie." "Willm. Bird." i, f. 50; ii, f. 49b; iii, f. 70; iv, f. 49; v, ff. 52b, 53.
3–13. The second part of *The Triumphs of Oriana*, 1600–1. The contratenor parts of the last two are wanting. The initial words are given in the index. i, ff. 71b–83; ii, ff. 71b–76b; iii, ff. 87–91b; iv, ff. 66–73b; v, ff. 68b–73b.
14. Piece without title (à 6). Cantus and Sextus parts only. i, ff. 83b, 84.

Add. 17792–17796, ff. 85b–111 *passim, etc.*

Paper; after 1624. Small oblong quarto. See also vol. i, p. 13.

FANTASIAS for 6 viols, in parts. Vols. i–v contain respectively the cantus, altus, tenor, quintus, and bassus parts. The sextus is wanting. The composers are:—

1–6. "Will. White." His name is appended to all except no. 3. vols. i, v, ff. 93b–8b; ii, ff. 95b–100b; iii, ff. 98b–104; iv, ff. 85b–91.
7–13. "[John] Warde." i, ff. 99b–105b; ii, ff. 101b–7b; iii, ff. 104b–11; iv, ff. 91b–8; v, ff. 99–104.
14. "Richard Deering." Bassus part wanting. i, f. 176b; ii, f. 181b; iii, f. 161b; iv, f. 169b.

Add. 29290, ff. 47b–66.

Paper; after 1644. Folio. See also above, p. 226.

Compositions for 6 viols, by [John] Jenkins. Organ accompaniment.

1, 2. Two "Fantasies" in C minor. ff. 47b, 49.
3–9. Seven pieces unnamed:—in C minor. f. 50b;—in D minor (four). ff. 51b, 52b, 54, 55b;—in A minor. f. 57;—in D minor. f. 58.
10, 11. "In nomines" in G minor. f. 59b;—in E minor. f. 60b.
12, 13. "Fantazias" in G minor. f. 62b;—in E minor. f. 63b.
14. "The Bell" pavan. f. 64b.
15. Pavan in F. f. 65b.

Add. 17798, ff. 12–25b.

Paper; 1st half of 17th cent. Small quarto. See also above, p. 226.

Compositions for 6 viols, in the hand of William Lawes, who has signed each of them. Bass part. For the other parts, see Add. 29410–29415, below.

1. Piece unnamed. f. 12.
2, 3. "Fantazies," or Fancies. ff. 12b, 13b.
4. "Inominy," *sc.* "In nomine." f. 14b.
5, 6. Fancies. ff. 15b, 16b.
7, 8. Airs. ff. 17b, 18b.
9. A Fancy. f. 18b.
10. "In nomine." f. 19b.
11. Pavan. f. 20b.
12. A Fancy. f. 21b.
13, 14. Airs. ff. 22b, 23.
15, 16. Fancies. ff. 23b, 24b.
17. Air. f. 25b.

Add. 17801, ff. 63, 64.

Paper; about 1654 (?). Folio. See also above, p. 187.

Two canons (4 in 2), for 6 instruments, in score, by M[atthew] L[ock]. *Autograph.* The second is written on "A Plaine Song giuen by Mr. William Brode of Hereford, '54."

Add. 30930, f. 48 (reversed).

Paper; about 1680. Folio. See also vol. i, p. 27.

"Fantazia" on an "In nomine," for 6 viols, in score, by Henry Purcell. *Autograph.*

Add. 29410–29415, *passim.*

Paper; late 17th cent. Small folio. See also above, p. 227.

"Will. Lawes his Fantazies and aires," for 6 viols (cantus i and ii, contratenor, tenor, bassus i and ii), in parts. They are divided into groups according to the keys in which they are written. The foliation is (with the exception noted below) identical in the volumes containing

the 5 upper parts; the second figures given below refer to the 2nd bass part.

1–5. Five sets, each consisting of "Fantazia" and Air:—In G minor. ff. 10, 2;—in F (two). ff. 10b, 2b; 11b, 3b;—in G minor. ff. 13, 5;—in C minor. ff. 13b, 5b.
6. "In nomine," in C minor. ff. 14b, 6b.
7. "In nomine," in B♭. ff. 15b, 7b.
8. "Fantazia" and Air, in B♭. vols. i, iii–v, f. 16; vol. ii, f. 15b; vol. vi, f. 8.
9. "Fantazia" and Air, in C. ff. 16b, 8b.
10. "Fantazia" in C. ff. 17b, 9b.
11. Pavan in G minor. ff. 18, 10.

Add. 31533.

Paper; ff. 42. Early 18th cent. Octavo.

"Sett of airs in Six parts," *sc.* suite for 2 violins, alto, tenor, violoncello, and double bass, in parts, by Alphonso D'Eve. It consists of Intrada, Courante, Saraband, Allemande, Bourrée, Rondeau, Gavotte, March, and Minuet.

6. Septets.

Royal Appendix 74, ff. 33b, 34.

Paper; A.D. 1547–1548. Large oblong octavo. See also above, p. 172.

Composition for 7 instruments, in parts. Anonymous.

Add. 31390, ff. 24, 25.

Paper; about 1578. Folio. See also above, p. 216.

"In nomine," preceded by another unnamed composition, for 7 instruments, in parts, by [Robert ?] Parsons.

Add. 32377, ff. 10, 10b, 13, 17.

Paper; about 1584. Oblong octavo. See also vol. i, p. 264.

Single parts (medius, 1st contratenor, *etc.*) of "In Nomines," for 7 instruments, by Byrd. f. 10;—by Dr. [Robert] Whyte. f. 10b;—by [Robert ?] Parsons. f. 13;—by Alcock. f. 17.

Add. 30930, f. 46 (reversed).

Paper; about 1680. Folio. See also vol. i, p. 27.

"In nomine": fantasia for 7 instruments, in score, by Henry Purcell. *Autograph.*

7. Octets.

Add. 31390, ff. 125b, 126b.

Paper; late 16th cent. Folio. See also above, p. 216.

"Ad Dominum, cum tribularer"; with second part "Heu mihi [quia incolatus]," written originally for 8 voices (2 triples, 2 medius, 1 contratenor, 1 tenor, and 2 bassus), by Byrd. In parts.

8. Miscellaneous.*

Royal Appendix 58, ff. 28b–60 *passim*.

Paper; early 16th cent. Oblong octavo. See also vol. ii, p. 123.

A single part (chiefly medius) of anonymous compositions probably of English origin and intended for a chest of viols. Nos. 6–15 occur in the same order in Royal Appendix 56, as Organ Solos (see above, p. 79).

1–5. Five pieces unnamed. ff. 28b–29b.
6–8. "Apre de vous," and two unnamed pieces. f. 30.
9–11. "Dum vincela" (?), and two unnamed pieces. f. 30b.
12. "Grace and vertu." f. 31.
13–15. "A solis ortus cardine." Three settings, or three parts. ff. 31b, 32.
16, 17. Two pieces unnamed. ff. 32, 39.
18. "La belle fyne." f. 39b.
19–23. Five pieces unnamed. ff. 57, 59 (2), 59b, 60.

Royal Appendix 74, 76, *passim*.

Paper; A.D. 1547–1548. Large oblong octavo. See also above, p. 216.

Single parts of compositions, evidently of English origin.

1. "Smythes" pavan and galliard. i, f. 37.
2. "Pasemesures" (*sc.* Passamezzo) pavan. i, f. 38.
3. "Innocents." i, f. 39.
4, 5. Two pavans. iii, ff. 46, 47.
6. "Mi lord markes" (*sc.* Marquis') galliard. iii, f. 47b.
7. "Pe (*sc.* Pied?) de cheval." iii, f. 48.
8. Mutilated fragment of galliard. iii, f. 49b.

Add. 36526A, ff. 3b–5 *passim*.

Paper; after 1597. Oblong octavo. See also vol. ii, p. 131; *etc.*

Single parts of instrumental pieces by anonymous English composers.

1–3. Fancies. Tenor part. f. 3b;—Treble (possibly belonging to the preceding). f. 4;—Bass. f. 5.
4. "Lo[rd] Souches (*sc.* Zouche's) Martche." f. 5.

Add. 36993, *passim*.

Paper; mid. 17th cent. Small oblong quarto. See also above, p. 207.

Basso continuo part of compositions evidently written for 4 or 5 viols, in bass-viol tablature. Nos. 1, 3, 4 appear to be *imperfect* at the beginning.

1. Piece unnamed. f. 2.
2. "Almaine in C fa ut." "Richard Deeringe." f. 2b.
3, 4. Two pieces unnamed. ff. 10, 11.
5. "Almaine. A new yeares gift to F. C." [apparently the transcriber of the MS.]. "Jo. Jenkins." f. 13b.

* Compositions for an uncertain number of strings.

Add. 29283–29285, *passim.*

Paper; about 1691. Oblong octavo. See also above, p. 191.

IMPERFECT PARTS of the following compositions :—

1. "Y^e Irish Ground." Bass and 2nd treble parts. vol. i, f. 3; vol. ii, f. 2.
2. "Faranel's (*sc.* Cristiano Farinelli's) Ground." Bass part. *ib.*
3. "[Thomas ?] Tollet[t]'s Ground." Bass part. *ib.*
4. Piece unnamed. i, f. 93b; iii, f. 89b.
5. "De'l take y^e war." i, f. 94; iii, f. 90.

Add. 29481, f. 2.

Paper; 17th cent. See also vol. i, p. 40.

LETTERS on a 6-line stave, said to be for "consort"-tuning.

Harl. 3187, 3188.

Paper; ff. 28, 32. Late 17th cent. Oblong octavo.

A COLLECTION of instrumental pieces without titles and (with one exception) anonymous. The "Mean-Viall" and "Base-Viall" parts. Owing to the fragmentary character of many of the compositions and the fact that a considerable number of leaves has been torn out in each volume, it is impossible to give a complete list of the contents. The principal pieces are :—

1. A set of twenty-three short variations in B♭. vol. i, ff. 2b–4.
2. In A minor. vol. i, f. 16b; vol. ii, f. 17b (reversed).
3. In G minor. vol. i, 17b (reversed); vol. ii, f. 15.
4. In G. vol. i, f. 18 (reversed); vol. ii, f. 13b.
5. In D. vol. i, f. 19 (reversed); vol. ii, f. 12b.
6–28. Twenty-three short pieces in various keys. vol. i, ff. 28–22b (reversed); vol. ii, ff. 2–8.
29–33. "Mr. [John ?] Banister's tunes in D solra (*sic*)." vol. ii, ff. 8b–9b.

Add. 24889, *passim.*

Paper; beg. 18th cent., with later additions. Folio. See also above, p. 209.

ARRANGEMENTS for string instruments. Single parts.

1. "Fill, kind Females." "[T.] Chilcot." Violin iii. f. 51b.
2. Second violin of "Come & (*sic*) live with me." "Chilcot." Violin ii. f. 57 (reversed).
3. "Concerti Grossi," no. 12. "[Arcangelo] Corelli." Bass-viol. f. 87b.

C. MUSIC FOR WIND INSTRUMENTS (mixed).

1. QUINTETS.

Add. 33295, ff. 6, 30, 50, 74, 97b.

Paper; A.D. 1887. Folio. See also above, p. 230.

"PADUANA d' Eccelio [? Hermann Eckel] à piffaro, —, corneto, trombone, dolzano," in parts, by M[oritz August] L[andgraf von] H[esse-Cassel]. Copied in 1887.

2. Sextets.

Add. 29801, ff. 45b, 104b.

Paper; about 1784–1800. Oblong folio. See also Sketch-books, below (part iv, section iv).

Compositions by Beethoven.

1. Sketch of a "Sextetto mit flöte, oboe, clarinette, corni, basson." f. 45b.
2. "Menuetto quasi allegretto," from the sextet in E♭ (op. 71), for 2 clarinets, 2 horns, and 2 bassoons, in score. f. 104b.

Add. 32181, ff. 156–160.

Paper; A.D. 1793 (or 1795). Oblong folio. See also vol. ii, p. 317.

Quintet in "Robert und Caliste" [? by P. Kürzinger, published in 1794], arranged for 2 clarinets, 2 horns, and 2 bassoons, in score, by Siessmayr (*sc.* Süssmayr). *Autograph.*

Add. 33295, ff. 5, 29 and 29b, 49, 73 and 73b, 96b.

Paper; A.D. 1887. Folio. See also above, p. 230.

Two "Intrade a 6," the second one being described as "par (*sc.* per) pifferi (fifes), tromboni et fagotti," in parts, by M[oritz August] L[andgraf von] H[esse-Cassel].

3. Septets.

Add. 35007, ff. 237–238.

Paper; A.D. 1777. Quarto. See also above, p. 125.

March in D, for 2 horns, 2 oboes, 2 bassoons, and a serpent, in score, by Samuel Wesley. *Autograph.*

D. MUSIC FOR MIXED INSTRUMENTS.*

1. Duets.

a. Bass-Viol and Pianoforte.
b. Double Bass and Pianoforte.
c. Flute and Double Bass.
d. Flute and Pianoforte.
e. Flute and Violoncello.
f. Harp and Pianoforte.
g. Horn and Pianoforte.
h. Lute and Organ.
i. Lute and Violin.
j. Oboe and Pianoforte.
k. Organ and Pianoforte.
l. Trumpet and Pianoforte.
m. Viola d'amore and Pianoforte.
n. Violin and Pianoforte.
o. Violoncello and Pianoforte.
p. Miscellaneous.

* Compositions of this class are arranged (1) according to the number of instruments, beginning with Duets; and (2) as far as possible in alphabetical order, the most important or most uncommon instrument or instruments in the composition which is being described taking precedence of the other instruments, with cross-references where necessary.

a. Bass-Viol and Pianoforte.

Add. 31697, *passim.*

Paper; 2nd half of 18th cent. Small oblong folio.

Compositions for Viola da Gamba, with a bass for harpsichord, in score, by C. F. Abel. See Bass Viol Solos, above (p. 42).

Add. 32390, ff. 26–37.

Paper; about 1884. Folio. See also above, p. 42.

Compositions for Viola da Gamba, with a bass (figured in the last one) for harpsichord, in score, by Roland Marais. The heading, "Sonata," appears to apply properly to no. 6 only.

1. Allemande "en Musette," Rondeau, "La Lisette," Saraband, Rondeau ("Le Vanterol"), and Rondeau "gaillard"; in G. f. 26.
2. Allemande, Saraband, Gavotte ("La Victoire"), Rondeau champêtre; in G minor. f. 29b.
3. "Le Fantasque," in F. f. 31.
4. Rondeau ("Tombeau de M[lle] Colette"), in C. f. 31b.
5. "La Singuliere": Allemande ("La Vandercuisse"), in C. Possibly forms the Prelude to no. 6. f. 32.
6. Adagio, Allegretto, and Allegro non molto. Lately published as a sonata. f. 33.

Add. 33296, *passim.*

Paper; 1887, *etc.* Folio. See also above, p. 1; and below, pp. 250, 274.

Sonatas, *etc.*, for Viola da Gamba, with a bass (figured for harpsichord in nos. 1–8).

1–8. Eight "Partite" [*etc.*], in parts. "Augusto Kühnel," Kapell-meister to Karl, Landgrave of Cassel, in 1698. Nos. 1–4 are sonatas and consist of several movements, most of them unnamed, but always including an Aria; nos. 5–8 are suites consisting of Prelude, Allemande, Courante, Saraband, and Gigue. They were copied at Cassel by F. Giebing, oboist, in 1887. ff. 15b–30b, 51–58.

9–20. Twelve anonymous sonatas, in score. They consist of four movements divided for the most part as follows:—the first, Siciliana or Adagio; the second, Allegro or Vivace; the third, Minuet or Saraband; and the last, Gigue, Allegro, Gavotte, or Minuet. Other movements, of which only one example each is given, are Arioso, Affettuoso, "Le Drole," and Bourrée. ff. 189–221.

b. Double Bass and Pianoforte.

Add. 17824, 17826–17828, 17830, 17832, 17833, *passim.*

Paper; 18th–19th cent. Oblong folio and folio. Presented by Vincent Novello. See also vol. ii, pp. 370, 604; and above, pp. 3, *etc.*

Compositions, some of them only sketched, for the Double Bass by Domenico Dragonetti, with a pianoforte accompaniment.

17824 (ff. 35). The accompaniments to fifteen solos, consisting

for the most part of two or four movements, alternately slow and fast. No. 7 is in the composer's hand.

17826 (ff. 55). "Six Solo Pieces . . . from the MS. solos of . . . Dragonetti. The Pianoforte Accomp[animen]t arranged from the original score by Cipriani Potter. London, Sep. 16 [18]46." In the hand of the arranger.

17827, in two parts (ff. 7, 7). Three solos with pianoforte accompaniment, in parts, in the hand of the composer:—"Variazioni con Tema di Minuetto." Pt. i, f. 2; pt. ii, f. 1;—Allegro vivace. Pts. i and ii, f. 4;—Adagio in D minor, followed by Allemande and Saraband, also in D minor, adapted from Corelli. Pts. i and ii, f. 6.

17828, pt. iii (ff. 4). Pianoforte accompaniment by [Simon] Sechter to Dragonetti's Solo in D minor. In the hand of the former.

17830. Sketches of a movement in D, $\frac{3}{4}$ time. f. 10;—Gigue by Corelli. f. 16b;—Andantino in B minor. f. 19 (reversed);—and Andantino in D. f. 68b. In score.

17832. Pianoforte accompaniment to Solo in E minor. ff. 121–122b.

17833. Accompaniment to Solo in G minor, of which Add. 17726 (f. 32) contains a quintet arrangement. In score. ff. 22–23b.

Add. 37046, ff. 24b–26.

Paper; about 1869. Quarto. See also vol. ii, p. 456.

Sonata in D (Risoluto, Allegro, Largo, Allegro) for Pianoforte and Double Bass, in score, here attributed to Corelli; but evidently a distinct composition by J. L. Hatton (in whose hand it is), founded on Corelli's Concerto VII (op. 6).

c. Flute and Double Bass.

Add. 33217, ff. 5–9b.

Paper; about 1886. Folio.

"Duos pour Flute et Basse," by Quantz. See Flute and Pianoforte Duets, below (p. 240).

d. Flute and Pianoforte.

Add. 34204, ff. 21b, 22.

Paper; about 1708. Oblong octavo. See also above, p. 49.

Gavotte for a flute and bass, in parts. Anonymous.

Add. 14939, ff. 11–26.

Paper; A.D. 1742. Folio. See also vol. ii, p. 209.

Welsh airs, with a figured bass, in score. See above, p. 118.

Add. 32315, ff. 1–12.

Paper; mid. 18th cent. Folio. The MS. was given to F[ranz] Commer in 1834 by C[hristian] G[ottlieb] Belcke, the flute-player. See also above, p. 136; and below, p. 247.

Solos or sonatas for a flute, with figured bass for harpsichord, in score, by Federico, *sc.* Frederick II (the Great) of Prussia :—

1. Arioso, —, Presto; in G minor. f. 2.
2. Adagio, Allegro, Allegro; in B♭. f. 5.
3. Largo, Allegro, Presto; in B minor. f. 9.

Add. 36297, f. 36.

Paper; late 18th cent. Quarto.

Sonata in D, in three movements, with a bass for pianoforte, in score, by Filippo Lluge (?). Inserted in a volume of Miscellaneous MSS.

Eg. 2327.

Paper; ff. 7. About 1817. Oblong folio.

Rough copies of twelve airs for pianoforte, with accompaniment for flute or violin, in score [by Ludwig van Beethoven]. *Autograph.* They were all of them published in *Sechs variirte Themen* (op. 105) and *Zehn variirte Themen* (op. 107), about the year 1817. From op. 107 are taken nos. 1–4 (nos. 9, 10, 2, 8, respectively), no. 9 (no. 4), and nos. 11, 12 (nos. 1, 5); and from op. 105, nos. 5–8 (nos. 1, 2, 4, 5), and no. 10 (no. 6).

Add. 32317, ff. 55–56b.

Paper; about 1884. Folio. See also above, p. 14.

Adagio in E♭ for flute and pianoforte, in score, by Johann Joachim Quantz, 1752; copied by Carli Zoeller from the original MS. in the possession of the Crown Prince of Germany [afterwards the Emperor Frederick].

Add. 33217, ff. 5–9b.

Paper; about 1886. Folio. See also above, p. 5.

"Duos pour Flute et Basse," in score, the bass being frequently figured for harpsichord, by Quantz. They consist of thirteen movements (Adagio, Allegro, Affettuoso, Cantabile, Presto, Moderato, Adagio, *etc.*), in the keys of D, G, or E minor.

e. Flute and Violoncello.

Add. 32033, ff. 1–37b, 55–73.

Paper; 2nd half of 18th cent. Oblong quarto. See also above, p. 53.

Sonatas for flute and violoncello, in parts. Nos. 19 and 20, and probably nos. 1–18 also, are by N[icholas] D[othel].

1–18. Eighteen sonatas, divided into three sets of six each, consisting of three movements each, of which the first is always Allegro (occasionally moderato) or Allegretto; the second, Adagio; and the third, Allegretto (occasionally rondo), Allegro, Minuet, or (once each) Andantino grazioso, and Prestino. ff. 1–31, 55–69.

19, 20. Two sonatas, similarly constituted. ff. 32–37b, 70–73.

f. Harp and Pianoforte.

Add. 14939, ff. 12–26.

Paper; A.D. 1742. Folio.

Welsh airs arranged for harp, or another instrument, with a figured bass for harpsichord, in score. See vol. ii, p. 209; and in the Table of MSS., above.

g. Horn and Pianoforte.

Add. 32181, ff. 195–200.

Paper; late 18th cent. Oblong folio. See also vol. ii, p. 317; *etc.*

Sketches of a sonata in E♭ for pianoforte and horn (cor de chasse), in score, by F. X. Süssmayr.

h. Lute and Organ.

Add. 34003, f. 36.

Paper; 17th–18th cent. Folio.

Solo for lute, with bass apparently for organ, by Frescobaldi. See Organ and Pianoforte Duets, below.

i. Lute and Violin.

Add. 31435, ff. 111–122.

Paper; before 1678. Oblong octavo.

Sonatas for violin and viola or lute, in the hand of John Jenkins. See String Duets, above (p. 177).

j. Oboe and Pianoforte.

v. Trumpet and Pianoforte, below (p. 242).

k. Organ and Pianoforte.

Add. 31422, f. 1.

Paper; 17th–18th cent. Oblong quarto. See also below, p. 268 (2).

"Toccata Quarta per l'Elevazione," by Frescobaldi [from *Il Secondo Libro di Toccate...di Cimbalo et Organo*, 1616].

Add. 34003, ff. 36, 37.

Paper; 17th–18th cent. Folio. See also above, p. 88.

Two compositions written on three staves of five lines each, the lower stave being apparently intended for the organ, in score, by Girolamo Frescobaldi.

1. "Toccata per Spinettina Sola, ouer L[i]uto." f. 36.

2. Piece unnamed for "Spinettina sola." f. 37.

Add. 32236, ff. 11–14b.

Paper; 18–19th cent. Oblong folio. See also above, p. 127.

Composition (Adagio, Andantino, Allegro, *etc.*), apparently written for organ and pianoforte. [By Hummel.] *Autograph.* Organ part.

Pianoforte and Violin. *v.* Violin and Pianoforte, below* (pp. 243–248).

l. Trumpet and Pianoforte.

Add. 34267, ff. 1, 2.

Paper; a.d. 1745. Small folio and oblong octavo. See also vol. ii, p. 455.

"Chorale 'Gott der Vater wohn' uns bey'. . . a Clarino & Clavier e Pedale (*sc.* for trumpet and pianoforte with a row of pedals) di J. L. Krebs." *Autograph.* Written on four staves, in score, and followed by the trumpet and an alternative oboe part.

m. Viola d'amore and Pianoforte.

Add. 32158, ff. 1–21 *passim.*

Paper; about 1883. Oblong folio and folio. See also above, p. 4.

Songs arranged for viola d'amore, with pianoforte accompaniment, in score (with a duplicate solo part), by Carl Georgiewicz Siegl.

1. "Herzweh": Swedish song. ff. 1b, 16b.
2. "Die bleiche Rose": Russian song. ff. 3, 17b.
3. "Leid und Freud'." ff. 4b, 18b.
4. "Am Grabe der Mutter." ff. 6b, 19b.
5. "An der Wiege" ("Die Mutter"). ff. 8b, 20b.

Add. 32317, ff. 37–49.

Paper; about 1884. Folio. See also above, p. 14.

"Drei Stücke fur Viola d'amour," in D, with pianoforte accompaniment, in score, by Eduard Zillmann.

1. Andante. f. 37b.
2. Moderato. f. 40.
3. Larghetto. f. 42.

Add. 32347, ff. 28–38.

Paper; about 1884. Folio. See also above, p. 181.

"Fantasien" for viola d'amore and pianoforte, in score, followed by separate viola parts, by J[ohann] Kral.

1. "Über opern-motive" [by Balfe, *etc.*]. f. 28.
2. "Am Abend." f. 34.

* See especially Add. 32315 (p. 247).

n. Violin and Pianoforte.

Add. 36661, f. 57.

Paper; A.D. 1629–1630. Small folio. See also above, p. 84.

"A Deuision ffor a trible violl to play with a virgenall"; written on two staves of six lines. Anonymous.

Add. 31440, ff. 21b–25b, 34b.

Paper; before 1685 (?). Folio. See also vol. i, p. 287.

Violin solos, with a bass for harpsichord or violoncello, in score, by P. Reggio. *Autograph* (?).

1–3. Three sets of "Modi"; or variations (ten or eleven each in number), in score. ff. 21b, 23b, 25b.

4. "Canzone...passaggiata" (*sc.* with variations). f. 34b.

Add. 5337, ff. 59–78.

Paper; early 18th cent. Folio. See also vol. i, p. 367.

Sonatas (six), for violin with a figured bass, by [Johann] Graff, or Graf.

Add. 17850, ff. 28b, 29b.

Paper; early 18th cent. Large folio.

Two solos (Grave), in E minor and A, with figured bass, in score, apparently by W. Gorton, in whose hand they are. See above, p. 110.

Add. 31993, ff. 1–5b, 84b–79b (reversed).

Paper; early 18th cent. Oblong quarto. See also vol. ii, p. 248.

Single parts, mostly figured basses, but a few treble parts also, of compositions apparently written for a violin with harpsichord accompaniment, including (f. 83b) a Sonata by Carolo Ambrosio, or Ambrogio, Gigues, *etc.* The compositions on ff. 1–5b are mutilated, the lower parts of the leaves being cut off.

Add. 14939, ff. 11–26.

Paper; A.D. 1742. Folio.

Welsh airs, for violin, with a figured bass, in score. See under Pianoforte Solos, above (p. 118).

Add. 29428.

Paper; ff. 43. About 1742 (see f. 3). Oblong folio. Presented by Giuseppe Barbi to John Alcock in 1777; belonged afterwards to H. P. Hardy.

"Sonate a Violino Solo, e Basso" (generally figured for harpsichord), by Giuseppe Tartini, *sc.* the set of twelve sonatas published by him at Amsterdam in 1734 as op. 1, and also at Paris [1732 ?].

Add. 31609, ff. 1–38.

Paper; after 1745. Oblong folio. See also above, p. 15.

"Dodici Sonate a Violino Solo con suo Basso," in score, by Giuseppe Tartini, op. 2 [1745]. The bass is not figured, but the original title shows that it was written for violoncello or harpsichord.

Add. 14248, ff. 131–142b.

Paper; 1st half of 18th cent. Oblong quarto. See also above, p. 114.

"Sonata per Cembalo Solo e Violino Solo," in score, by Durante. *Autograph.* It consists of a movement in A (common time), and a Largo in A minor which is *imperfect* at the end.

Add. 31531, 31532.

Paper; ff. 66, 33. 1st half of 18th cent. Oblong folio.

Solos or Sonatas "for a Violin and a Base Viol or Harpsichord," with the bass figured for the latter instrument, in score, by John Christopher Pepusch. There are three sets of sixteen pieces, each consisting of four movements, of which the first and third are Largo or Adagio in the first two sets, and always Adagio in the third set; the second and fourth movements are always Allegro in all three sets. In two volumes.

Vol. i, 1–16. Written for Mr. — Slater. ff. 3–34b.
17–32. Written for Mr. — Butler. ff. 35–66b.
Vol. ii, 1–16. Written for Madam Greggs of Durham.

Add. 31466, ff. 1–81b.

Paper; mid. 18th cent. Folio. Bookplate of James Mathias.

"Sixty Six Solos or Sonatas for a Violin a[nd] Base Viol or Harpsichord composed by several eminent Masters." The solo-part is accompanied by a figured bass, in score. The names of the movements where added in pencil have been omitted below, as the few which it has been possible to identify are generally wrongly named.

1–5. Five pieces. "[Arcangelo] Corelli." ff. 2b–7.
6, 7. Two pieces, each of them in two parts. "[Godfrey] Finger." ff. 7b, 9b.
8, 9. Two pieces, similarly divided. "[Arcangelo] Corelli." ff. 11b, 13b.
10–12. Three pieces. "[Daniel] Purcell." The first one is published in *Six Sonatas for a Flute with... Harpsichord... by Mr. G. Finger and Mr. D. Purcell* [1703?]. ff. 15b–18.
13–16. Four pieces, the last one in two parts. Anonymous. ff. 18b–24.
17. Adagio, Allegro, Adagio, Presto. "Young Nicola [Matteis]." f. 24b.
18. Adagio, Allegro, *etc.* "Carlo Ambrosio." f. 26b.
19. Adagio, Allegro, *etc.*; in two parts. "Finger." f. 27b.
20. Piece in two parts. "Young Nicola [Matteis]." f. 29b.
21, 22. Two pieces; in two parts. Anonymous. ff. 31b, 33b.
23. Piece unnamed. "Corelli." f. 35b.
24. Adagio, Presto, Allegro, *etc.*; in two parts. "Vitilina." f. 36b.

25. Piece unnamed; in two parts. "Finger." f. 37b.
26. Another unnamed. Anonymous. f. 39b.
27–33. Seven pieces. "[Giuseppe San] Martino" (or Sammartini). The first one consists of Adagio, Allemande, Saraband, and a movement in $\frac{12}{8}$ time [Gigue]; the second begins with Adagio and Largo; the other movements are not named. ff. 40b–47.
34–36. Three pieces unnamed. Anonymous. ff. 47b–50.
37. Another unnamed. "[Carlo ?] Cape[l]lini." f. 51b.
38. Adagio, Allegro, Adagio, Vivace. This and nos. 39–42 are by "[Johann Christoph] Pepusch." f. 52b.
39. Adagio, Presto, Vivace, *etc.*, with an additional [? flute] part to the last movement. f. 53b.
40. Piece unnamed [no. 17 of *Solos for a Violin with...Harpsichord or Bass Viol*, 1710 ?]. f. 54b.
41. Adagio, Allegro, Adagio, Allegro. f. 55b.
42. Adagio, Allegro, *etc.* f. 56b.
43. Piece unnamed. "[Raphael ?] Courtevill." f. 57b.
44–53. Ten pieces. "[Godfrey] Finger." No movements are named except in the last one, which begins and ends with an Adagio. ff. 58b–68.
54. Adagio, Allegro, Adagio, Allegro. "Pepusch." f. 68b.
55–57. Three pieces unnamed. By "Old Nicola [Matteis]." f. 69b;—by Corelli. f. 70b;—by "Pepusch." f. 71b.
58. Affettuoso, Allegro, Adagio, Allegro. "[Enrico ?] Albicastro." f. 72b.
59. Piece unnamed. "Pepusch." f. 73b.
60. Affettuoso, Poco presto, Adagio, Presto. This and nos. 61, 62 are by "Albicastro." f. 74b.
61. Adagio, Presto, Grave, Vivace; with second part, Passacaille. f. 75b.
62. Allegro, Allegro, Adagio, Poco presto. f. 77b.
63. Piece unnamed. "[Thomas ?] Farmer." f. 78b.
64. Adagio, Grave, Allegro, *etc.* "[Johann ?] Schenck." f. 79b.
65. Grave, Allegro, Presto, Adagio, Allegro. "[Giorgio ?] Gentilis," or Gentili. f. 80b.

Add. 31814, ff. 79–84b.

Paper; A.D. 1774, *etc.* Oblong folio.

VIOLIN SOLOS (three), with figured bass for harpsichord, in score, by W. Savage. See above, p. 163.

Add. 34998, f. 56.

Paper; about 1774–1775. Oblong folio. See also vol. i, p. 70; *etc.*

SONATA for harpsichord and violin, by Samuel Wesley.

Add. 35008, ff. 43, 44.

Paper; A.D. 1778. Oblong folio. See also above, p. 15.

COMPOSITIONS for violin solo with a bass, by Samuel Wesley. *Autograph.*

1. Sonata in E♭. f. 43.
2. Solo in two movements, in A. f. 44.

Add. 32677, ff. 6b–9.

Paper; about 1784. Quarto. See also vol. i, p. 133; *etc.*

Sonata III, op. 16, for violin, with a bass for pianoforte, in score, by [Felice] Giardini. Apparently the copy used as an exercise by William [afterwards Dr.] Crotch.

Add. 29801, f. 131b.

Paper; about 1784–1800. Oblong folio. See also below (part iv, section iv).

Sketch [by Beethoven] of a "Solo con accompa[gnamen]to d' un violino."

Add. 30272, ff. 44–40 (reversed).

Paper; about 1799–1802. Oblong quarto. See also above, p. 164.

Compositions for the violin, with a bass (apparently for pianoforte), in score; in the hand, but not (except perhaps no. 4) the composition of J. B. Crotch.

1. "Col[a] (*sic*) Robertson's strathspey." Possibly from Daniel Robertson's Collection of Reels, Strathspeys, *etc.*, 1802. f. 44.
2. "Miss Kitty Hall"; with variations. f. 43.
3. "The Sow's tail"; with variations. f. 41b.
4. Sketch in $\frac{3}{2}$ time. In pencil. f. 39.

Add. 16155, ff. 73–120b *passim.*

Paper; 2nd half of 18th cent. Folio. See also vol. ii, p. 350.

Sonatas for the harpsichord and violin, in score.

1–6. "Six Sonatas for the Piano Forte Harpsichord or Organ with an Accompayment for the Violin humbly dedicated to the Hon[ble] Richard Fitzwilliam [b. 1745, succeeded in 1776 as 7th Viscount Fitzwilliam]. Composed by John Burton. Opera Seconda" [about 1770]. *Autograph?* ff. 73–87.
7. Allegro, Movement in $\frac{3}{4}$, Allegro; in A. "Burton." ff. 87b–89.
8. "Sonata ii[a]," op. 3. "Schobert." ff. 113–115b.
9–11. "Sonata i (iv and v)," for harpsichord with violin accompaniment. "J. A. Just." Op. 2 [about 1790?]. ff. 116b–120b.

Add. 21464, ff. 71, 76.

Paper; late 18th cent. Oblong folio. See also above, p. 30.

Compositions for harpsichord and violin, in score, by Ambrogio Minoja.

1. Minuet with variations, in B♭. f. 71.
2. Piece unnamed, in E♭ ($\frac{3}{4}$ time). f. 76

Add. 32169, ff. 188–201 ; 32171, ff. 12–16b.

Paper; late 18th cent. Oblong folio and folio. See also vol. i, p. 364; and above, p. 30.

Sonata [in E♭], "per il Clavicembalo con Violini (*sc.* violino) obligato," by Giuseppe Sardi (*sc.* Sarti). The melodies of the three movements (Moderato, Adagio, Rondo) appear to be taken from one or more of the composer's operas, one of them being probably "Le nozze di Dorina," 1782. Add. 32169 contains the pianoforte part; 32171, the violin part.

Add. 32181, ff. 201–227b.

Paper; late 18th cent. Oblong folio. See also vol. ii, p. 317.

Sonata (Allegro vivace, Rondo allegretto), in C, for harpsichord with violin, in score, by Saverio Siessmayr (*sc.* Süssmayr). *Autograph* (wanting the first leaf). It is preceded (ff. 201–218) by a neat copy of the harpsichord part.

Add. 32315, ff. 52–100.

Paper; late 18th cent. Folio. See also above, p. 240.

"Sonate per il Cembalo obligato con Violino accompagnato," in parts, written by Hermann Friedrich Raupach [in 1780?] "pour Kräm."

1. Allegro moderato, Andantino, Allegro assai; in B♭. ff. 53b, 85b.
2. Allegro non troppo, Andante (Arioso), Minuet; in C. ff. 58b, 88b.
3. Allegro con spirito, Andante grazioso with variations; in A. ff. 62b, 90b.
4. Allegro moderato, Pastorale, Gigue; in E♭. ff. 67b, 92b.
5. Allegro di molto, Larghetto flebile, Presto; in F. ff. 73b, 95b.
6. Lento, Vivace; in D. ff. 78b, 98b.

Add. 17833, ff. 28–58.

Paper; 18th–19th cent. Oblong folio. See also above, pp. 3, 238.

Capriccios for pianoforte and violin, in parts, by Dragonetti.

1. In F. f. 28.
2. In C. f. 36.
3. In E♭. f. 50.

Add. 21466, ff. 46, 52, 100.

Paper; 18th–19th cent. Oblong folio. See also above, p. 137.

Compositions for harpsichord and violin.

1. Nine variations in C, "con violino," in score. "[Johann Franz Xaver] Sterckel." Belonged to Pietro Binago. f. 46.
2. Sonata (Allegro, Rondo allegro), in F. "Sterckel." Harpsichord part. ff. 52–59.
3. Several anonymous movements in various keys, apparently for violin and harpsichord (see f. 111b), described on the first page as Sonata (Allegretto, Allegretto, Rondo, Allegro di molto). The two first movements are in F; the third, in D; and the last, in E♭. f. 100.

Add. 32043, ff. 61–69b.

Paper; 18th–19th cent. Oblong folio. See also above, p. 32.

"Sinfonia," or Sonata (Allegro, Andante, Minuet, Allegro molto), in C, for pianoforte and violin, by W. [Friedrich Ernst] Bach. *Autograph.*

Eg. 2327.

Paper; ff. 7. About 1817. Oblong folio.

Variations for pianoforte with violin or flute, by Beethoven. See under Duets for Flute and Pianoforte, above (p. 240).

Add. 32218, ff. 45–53.

Paper; A.D. 1825, *etc.* Folio. See also above, p. 10.

Sonatina, or "Amusement," in three movements (Allegro moderato, Romance, Rondo), beginning in F minor and ending in F major, composed [by Hummel] for the Duchesse de Berry, Paris, May, 1825. *Autograph.*

Add. 35026, f. 48b.

Paper; A.D. 1853. See also Albums, below (p. 282).

Fragment of movement in F ($\frac{6}{8}$ time), for pianoforte and violin, by Prosper Sainton. *Autograph.*

Add. 37046, ff. 23–4, 27–38b, 39b–40b.

Paper; A.D. 1869. Quarto. See also vol. ii, p. 456.

Pianoforte accompaniments by J. L. Hatton to Paganini's Capriccios for the Violin [op. 1]. *Autograph.*

Add. 34543, ff. 53–83.

Paper; 2nd half of 19th cent. Quarto. See also vol. ii, p. 98; and in the Table of MSS., above.

Sonata (Allegro assai, Adagio, "Tema con Variazioni") in A minor, for violin and pianoforte, in score, by [Sir] W. G. Cusins. *Autograph.* In 3 movements.

o. Violoncello and Pianoforte.

Add. 29801, ff. 90–95b *passim.*

Paper; about 1784–1797. Oblong folio. See also below (part iv, section iv).

Sketch by Beethoven of a piece apparently intended for a pianoforte sonata, but afterwards used for the pianoforte and violoncello sonata in G minor, op. 5, no. 2, published in 1797.

Add. 14125, ff. 185–187b.

Paper; 18th cent. Oblong quarto. See also vol. i, p. 436.

Sonata (—, Allegro, Adagio, Allegro non presto), in F, for violoncello, with a bass for harpsichord, in score, by Porpora.

Add. 31766, f. 31b.

Paper; A.D. 1808. Oblong folio. See also above, p. 33.

Sketch of a few bars of the 3rd Sonata for pianoforte and violoncello (op. 69), by Beethoven.

Add. 32231, ff. 61, 154.

Paper; A.D. 1824, *etc.* Oblong folio. See also below, p. 272.

Compositions for pianoforte and violoncello, in score.

1. Sketch of a sonata in A [published as op. 104], by "J. N. Hummel," 1824. ff. 61–74b.
2. "Thema" with variations, in G. Anonymous. ff. 154–157b.

Add. 35027, f. 46.

Paper; 19th cent. See also vol. i, p. 195; ii, p. 635; and in the Table of MSS., above.

"Thema con variazioni" in G, introducing the air of Handel's "See, the conquering hero comes," for violoncello and harpsichord, in score. *Facsimile.* First five bars only.

p. Miscellaneous.

Add. 29291, ff. 54b, 55.

Paper; 17th–18th cent. Narrow oblong octavo. Belonged to Job Strollger. See also vol. i, p. 123; *etc.*

"The Whele of life": a short instrumental piece. Anonymous. Treble and bass parts.

2. Trios.

a. Bass-Viol and 2 Pianofortes.
b. Two Bass-Viols and Pianoforte.
c. Chalumeau, Viola d'amore, and Pianoforte.
d. Clarinet, Violoncello, and Pianoforte.
e. Flute, Bass-Viol, and Pianoforte.
f. Flute, Oboe d'amore, and Pianoforte.
g. Flute, Viola, and Horn.
h. Flute, Viola d'amore, and Pianoforte.
i. Flute, Violin, and Pianoforte.
j. Flute, Violoncello, and Pianoforte.
k. Flute and Strings.
l. Flutes and Pianoforte.
m. Flutes and Violoncello.
n. Harp and 2 Pianofortes.
o. Horn, Harp, and Pianoforte.
p. Oboe and Strings.
q. Oboes and Pianoforte.
r. Organ and Strings.
s. Orpheorion and 2 other Strings.
t. Pianoforte and Strings.
u. Two Pianofortes and Organ.
v. Violin, Pianoforte, and Organ.
w. Miscellaneous.

a. Bass-Viol and 2 Pianofortes.

Add. 33296, ff. 136–148.

Paper; about 1887. Folio. See also above, p. 238.

Sonata (Andante, Allegro, Largo, Presto), in G, "a Cembalo obligato, Viola di Gamba, e Cembalo," in parts, by [Georg Philipp] Telemann.

Bass-Viol, Treble-Viol, Organ. *v.* Organ and Strings, below (p. 257).

b. Two Bass-Viols and Pianoforte.

Add. 33296, ff. 3b–100 *passim*.

Paper; about 1887. Folio. See also above, p. 238.

Compositions for 2 violas da gamba, or (in the case of nos. 8–10) violin and viola da gamba, with a bass (generally figured) for harpsichord, in parts (except in no. 7).

1–3. Sonatas, divided into an irregular number of movements, one of which is an aria. "Augusto Kühnel," 1698. ff. 3b–10, 31b–37, 43–46.

4–6. "Sonatinas," or rather Suites (called "Partite" on f. 3), beginning with an Allegro, and ending with Gavotte, Saraband, and Gigue. No. 5 is called "Seranata" (*sic*) and includes an Entrata, and a Retirata. ff. 10b–15, 37b–42b, 46b–51.

7. Canon, in score. "Giov. Gioseppe Fux." ff. 59–65.

8–10. Sonatas, in E, G minor, and G. "[Georg Philipp] Telemann." They are each divided into 4 movements, Siciliana or Cantabile; Presto or Vivace; Andante, Dolce, or Affettuoso; and Vivace or Allegro. ff. 66, 79, 90.

Add. 32347, ff. 1–11b.

Paper; 19th cent. Quarto. See also above, p. 181.

Trio (Allegro moderato, Larghetto, Allegro assai) "für Clavier und Gambe," in score, the harpsichord part being expressed by a figured bass, by Carl Philipp Emanuel Bach

c. Chalumeau, Viola d'amore, Pianoforte.

Add. 32157, ff. 20–25b.

Paper; about 1883. Folio. See also above, p. 5.

Sonata (Largo, Allegro, Andante, Vivace) in F, for chalumeau, viola d'amore, and harpsichord, in score, by Christoph Graupner. Said to be transcribed from the original at Darmstadt, by J. Eberle.

d. Clarinet, Violoncello, Pianoforte.

Add. 29801, f. 143.

Paper; about 1798. Oblong folio. See also below, part iv, section iv.

Sketch in Beethoven's hand of the Adagio from the Trio in B♭ for Pianoforte, Clarinet (or Violin) and Violoncello, op. 11, published in 1798.

e. Flute, Bass-Viol, Pianoforte.

Add. 33296, ff. 129–135b.

Paper; about 1887. Folio. See also above, p. 238.

Sonata (Andante, Adagio, Allegro) in A minor, "a Fluto traverso, Viola di Gamba, et (*sic*) Basso (Cembalo)," in parts, by [Georg Philipp] Telemann.

f. Flute, Oboe d'amore, Pianoforte.

Add. 31902, ff. 35–42b.

Paper; about 1881. Folio. See also above, p. 4.

"Trio (Sonata) [ad] Oboe d'am[ore], Flauto, e Basso [figurato]," in parts, by Quantz.

g. Flute, Viola, Horn.

Add. 32181, ff. 184–190.

Paper; A.D. 1793. Oblong folio. See also vol. ii, p. 317; *etc.*

Sketches of a serenata in E♭, for flute, viola, and horn, in score, by F. S. Siessmayr (*sc.* Süssmayr). *Autograph.*

h. Flute, Viola d'amore, Pianoforte.

Add. 32157, ff. 1, 41, 47.

Paper; about 1883. Folio. See also above, p. 5.

Compositions for flauto traverso, viola d'amore, and cembalo, in score, said to be transcribed, by J. Eberle, from the originals at Darmstadt.

1. Sonata (Allegro vivace, Allegro, Largo, Vivace), in C. "Christoph Graupner," 1761 [the year after the supposed date of the composer's death]. ff. 1–6.

2, 3. Trios by "[Pietro] Locatelli," namely: in F (Andante, Allegro, Largo, Minuet). f. 41;—in B♭ (Allegro moderato, Allegretto, Largo, Minuet). ff. 47–55.

i. Flute, Violin, Pianoforte.

Eg. 2791.

Paper; ff. 11. A.D. 1819. Oblong folio. Presented by the composer's widow to Robert Müller, pianist to the King of Saxony, 17 March, 1834; at his death passed into the hands of his brother, C. W. Maxwell-Müller.

"Trio für Pianoforte, Flöte und Violonzell...seinem Freunde, Herrn Phil. Jungh., Dr. M. in Prag, gewidmet von Carl Maria von Weber. Op. 63." In score, signed at the end "d. 25. July, 1819, Holterwitz, C. M. Weber."

Add. 31902, ff. 35–42b.

Paper; about 1881. Folio.

Trio for Violin (or Oboe d'amore), Flute, and Harpsichord, by Quantz. See above, p. 251.

j. Flute, Violoncello, Pianoforte.

Add. 16155, ff. 121–122.

Paper; 2nd half of 18th cent. Folio. See also vol. ii, p. 350.

"Le Troisième Sonate de Mr. [Johann Christian] Bach pour le Clavecin accompagnées (*sic*) d'un Violon ou Flute Traversiere, et d'un Violoncelle. Œuvre 2" [1763]. In D. Only two movements are given, Allegro con brio and one unnamed in $\frac{3}{4}$ time. In score.

Add. 34007, ff. 10–14b.

Paper; 18th–19th cent. Oblong folio. See also above, p. 151.

Trio in C for flute, violoncello, and pianoforte, in score, by Muzio Clementi. *Autograph.*

k. Flute and Strings.

Eg. 2379, ff. 125–148.

Paper; A.D. 1784. Oblong octavo.

Divertimenti (six) for Violin I or flute, Violin II, and Violoncello, by Haydn. See above, p. 198.

Add. 32149, ff. 1, 15, 29.

Paper; 2nd half of 18th cent. Oblong folio. See also below, p. 256.

Trio (Cantabile and Minuet), in parts, by Gaetano Pugnani.

Add. 31902, ff. 56–61.

Paper; about 1881. Folio. See also above, p. 4.

"TRIO a Viola d'amore e Flauto Travers. con Basso," in parts, by Quantz.

Add. 32147, ff. 56–60b.

Paper; about 1883. Folio. See also above, p. 35.

"TRIO (no. 33): Sonata à 3. Flauto traverso, Violino e Basso," by Quantz, scored by Carli Zoeller from the original MS. in the King of Saxony's private collection at Dresden. It consists of an Adagio, Allegro, and "Gratioso," in E minor.

Add. 32157, ff. 7, 13.

Paper; about 1883. Folio. See also above, p. 5.

COMPOSITIONS for flute, viola d'amore and a bass, in score, by Christoph Graupner, said to be transcribed, by J. Eberle, from the originals at Darmstadt.

1. Sonata (Andante, Largo, Maestoso), in D. ff. 7–12.
2. Trio (Largo giusto, Allegro, Moderato, Allegro), in E minor. ff. 13–19b.

Add. 33217, ff. 1–2b.

Paper; about 1886. Folio. See also above, p. 5.

TRIO (Allegro, Adagio, Allegro) in C, for flute, violin, and bass, in score, by Quantz.

Add. 32316, ff. 13–42.

Paper; 19th cent. Oblong quarto. See also above, p. 37.

"SEI SONATE a Tre per Flauto, Violino, e Violoncello, del Sig^re^ Cristiano Giuseppe Lidarti, A. F." Sold (?) at Pisa. They all consist of three movements, of which the first two are Largo or Adagio, and Allegro (maestoso or moderato), in that order or in the reverse; and the last, a Minuet, except in no. 6, where it is Comodo.

1. In G. ff. 13, 23, 33.
2. In D minor. ff. 15, 25, 35.
3. In B♭. ff. 16b, 26b, 36b.
4. In G. ff. 18, 28, 38.
5. In D. ff. 19b, 29b, 39b.
6. In G minor. ff. 21, 31, 41.

l. FLUTES AND PIANOFORTE.

Harl. 4899, ff. 13–14.

Paper; about 1697. Folio.

SONATAS for 2 flutes with a bass, by [Gottfried?] Keller. See above, p. 51.

Add. 33236, f. 64b.

Paper; late 17th cent. Folio. See also vol. i, p. 431.

Symphony for 2 flutes with a bass, in score, by Dr. Blow.

Add. 34204, f. 20b.

Paper; about 1708. Oblong octavo. See also above, p. 49.

"Aria delle Muse di Frascati," for 2 flutes and a bass, in parts. Anonymous.

Add. 31575.

Paper; ff. 29. About 1735, 1739. Folio.

Violin I, or flute I, part of two sets of Chamber Trios by Handel, printed by Walsh, with MS. notes and comments in the hand of Rophino Lacy. In a note at the beginning of the volume he says, "These Sonatas are *mostly* an adaptation (as Trios) of various works of Handel previously produced"; and, at the beginning of each of the pieces, he states from what they are taken, or for what they were afterwards used.

1–6. "VI Sonatas à deux Violons, deux haubois, ou deux Flutes traversières & Basse Continue...Second Ouvrage." A printed note states "This [1735?] is more correct than the former edition" [1732]. ff. 1–14.

7–13. "Seven Sonatas, or Trios, for two Violins or German Flutes, with a Thorough-Bass for Harpsicord or Violoncello...Opera Quinta"; published, according to Lacy, in 1739. ff. 15–29.

Add. 31576, ff. 54–58.

Paper; mid. 18th cent. Quarto. See also vol. ii, p. 286.

Single movements, in score, from the same works, by Handel.

1. Piece unnamed [Saraband from no. 3 of *VII Sonate a tre*, op. 5]. f. 54.
2. Larghetto [from no. 5 of *IX Sonate a tre*, op. 2]. f. 55.
3. Piece unnamed [Allegro from no. 6 of op. 5]. f. 56.

Add. 31641, ff. 1b, 5b.

Paper; 18th cent. Folio. See also vol. ii, p. 311.

Sonatas for 2 flutes, with a figured bass for harpsichord, in score, by [?Karl Heinrich] Graun. *Autograph.*

1. Largo, Poco allegro, Allegretto; in D. f. 1b.
2. Adagio, unnamed movement in $\frac{3}{4}$ time, movement sketched in pencil; in C. f. 5b.

Add. 32149, *passim.*

Paper; 2nd half of 18th cent. Oblong folio. See also below, p. 256.

TRIOS, for 2 flutes, and a bass, in parts.

1. Minuet and Rondo. "Andrea Lidel." ff. 3, 17, 31.
2. Arrangement of a "sestetto," probably from an opera named "Agatina" (see f. 11b), or "Cenerentola." "Gius. Gazaniga." ff. 11b, 25, 39.
3. "Notturno" (Andante sostenuto). "Giovanni Paisiello." ff. 13, 27, 41.

Add. 31307, ff. 82-87b.

Paper; late 18th cent. Folio. See also vol. i, p. 226.

TRIO in D, for 2 flutes and a bass, in parts, by [Antoine] Mahault.

Add. 31902, ff. 25–34.

Paper; about 1881. Folio. See also above, p. 4.

"TRIO (Sonata) a 2 Flauti Trav. e Basso," in parts, by Quantz.

m. FLUTES AND VIOLONCELLO.

Add. 31575 (A.D. 1739).

SONATAS for 2 flutes, with a bass for violoncello (or harpsichord), by Handel (op. 5). See above, p. 254.

Add. 31576, f. 54 (mid. 18th cent.).

MOVEMENTS from the same work by Handel. See above, p. 254.

Eg. 2379, ff. 125–148 (A.D. 1784).

DIVERTIMENTI by Haydn, described in Eg. 2380, f. 12, as "à 2 Flutes traversières et Violoncello." See above, p. 198.

Add. 32032.

Paper; ff. 130. 2nd half of 18th cent. Oblong quarto.

FIVE SETS, of 6 trios each, for 2 flutes and a violoncello, in parts (ff. 1, 63, 103), said to be by Nicholas Dothel. Each trio contains three movements, of which one is almost invariably Adagio, and one of the others Allegro or Allegretto. Other movements are Moderato, Rondo, Vivace, Prestino, and "Minuetti" (*sc.* Minuet and trio), which last frequently forms the finale.

Add. 32149, *passim*.

Paper; 2nd half of 18th cent. Oblong folio. See also above, pp. 252, 255.

TRIOS, in parts, by Nicholas Dothel.

1. Allegro, Adagio assai, Prestino. ff. 5, 19, 33b.
2. Allegro moderato, Adagio, Allegro. ff. 7b, 21b, 35b.
3. Adagio assai, Allegro. ff. 9b, 23b, 37b.

HARP, HORN, PIANOFORTE. *v.* HORN, HARP, PIANOFORTE (below).

n. HARP AND 2 PIANOFORTES.

Add. 34725, f. 21.

Paper; A.D. 1810. Oblong folio. See also vol. ii, p. 388.

"TRIO for Harp and Two Performers on one Piano-Forte, or for three Performers on Two Piano-Fortes, in which is introduced a Favorite Welsh Air," by Sir Henry R. Bishop. *Autograph.* In score.

o. HORN, HARP, PIANOFORTE.

Add. 32231, ff. 138–148.

Paper; 18th–19th cent. Oblong folio. See also below, p. 272.

SKETCH [by Hummel] of his trio in E♭, op. 12, for horn, harp, and pianoforte.

p. OBOE AND STRINGS.

Add. 35007, ff. 165–180.

Paper; late 18th cent. Quarto. See also above, p. 125.

COMPOSITIONS, apparently for oboe and 2 strings (see f. 168b), in score, in the hand of Samuel Wesley, being chiefly early works of his.

1, 2. Movements (alla breve), in A minor and F. ff. 165, 165b.
3. Fugue and Mesto (alla capella), in B♭. ff. 167, 167b.
4. "Trio—Oboe, Violino e Violoncello," apparently the joint composition of Charles and Samuel Wesley, and [Joseph ?] Reinagle. f. 168b.
5. Fragment in G minor. f. 180.

Add. 32347, ff. 18–23.

Paper; about 1884. Folio. See also above, p. 181.

TRIO (Rondo pastorale), for oboe, viola d'amore, and violoncello, in parts, by Christian Gottlieb Eidenbenz.

q. Oboes and Pianoforte.

Add. 31575 (about 1735).

Sonatas (op. 2) by Handel for 2 oboes with a bass for harpsichord (or violoncello). See above, p. 254.

Add. 31576, f. 55 (mid. 18th cent.).

Movement from no. 5 of the same work by Handel. See above, p. 254.

Oboe d'amore, Flute, Pianoforte. See above, p. 251.

Organ and 2 Pianofortes. *v.* Pianofortes and Organ, below (p. 263).

r. Organ and Strings.

Add. 17790, ff. 12b, 13b.

Paper; early 17th cent. Oblong octavo. See also vol. ii, p. 137.

Fantasias for 2 viols and organ, by John Coperario, or Cooper. Bass part.

Add. 31416.

Paper; ff. 6. Early 17th cent. Folio.

Compositions "[Twelve Fancies] ffor the Organ and two base vyols," in score, by Coperario. Apparently *autograph*. Written on two staves of six lines each.

Add. 29290, ff. 104–87b (reversed).

Paper; after 1644. Folio. See also above, p. 226.

Suites by William Lawes, described as "3 parts—for the Organ, Base Viole, and Treable." The organ part. Each suite is composed of Fancy, Allemande, and Air.

1. In G minor. f. 104.
2. In G. f. 102.
3. In A minor. f. 100.
4. In C. f. 98.
5. In D minor. f. 96.
6. In D. f. 94.
7. In D minor. f. 92.
8. In D. f. 90.

Add. 31423, ff. 124–153, 216–263.

Paper; mid. 17th cent. Folio. See also above (pp. 176, 184, 206); and below (pp. 268, 275).

Compositions for 2 strings with a basso continuo for organ, in parts, in the hand of John Jenkins, who is probably the composer of the

anonymous pieces. The strings consist of 2 violins in nos. 1–10, 24, 25; and violin with viola, in nos. 11–23.

1–6. Six suites (Fantasia, Allemande, Air): described as "2 parts for a Violin and Bass to the Organ." By Jenkins. The organ part is in score, on staves of 6 lines. In D minor (two). ff. 124b, 131b, 138; 125b, 132b, 140b;—in G. ff. 126b, 133b, 143;—in A. ff. 127b, 134b, 145;—in E minor (two). ff. 128b, 135b, 148b; 129b, 136b, 150b.

7. Sonata in F. "(? J. H.) S[ch]meltzer." ff. 216, 235, 254.

8. Sonata in E. "Balthasar Richardt." ff. 216b, 235b, 254b.

9–11. Sonatas. Anonymous. In A minor. ff. 217b, 236b, 255;—in E minor. ff. 218b, 237b, 255b;—in D minor. ff. 219b, 238b, 256.

12. Fantasia in G minor. "J. Jenkins." ff. 220b, 239b, 256b.

13. Sonata in C. Anonymous. ff. 221b, 240b, 257.

14. Sonata in D minor. "Smelzer." ff. 222b, 241b, 257b.

15–17. Fantasia, Aria, and Courante; in A minor. "J. Jenkins." ff. 223b, 242b, 258.

18. Sonata in A minor. "Smelzer." ff. 226, 245, 258b.

19. Sonata in G. "Smelzer." ff. 227b, 246b, 259b.

20. "Simphonia" in E minor. This and nos. 21–25 are anonymous. ff. 228b, 247b, 260b.

21. Sonata in D minor. ff. 229b, 248b, 261.

22. Sonata in G. ff. 230, 249, 261b.

23. "Simphonia" in D. ff. 231b, 250b, 262b.

24. Piece unnamed in D. The bass part is lost. ff. 232b, 251b.

25. Sonata in D. The beginning of the bass is lost. ff. 233b, 252b, 263.

Add. 10338, ff. 4–13.

Paper; after 1669. Small folio. See also vol. i, p. 283; *etc.*

"Fantazies," or Fancies, for strings and organ, in score, by George Jeffreys.

1–6. Six "of 3 Parts for the Viols and the Virginall." *Autograph.* In the 5th Fantasia, a few notes have been added to the virginal part to make it suitable for playing on the organ. f. 4.

7. Another "of 2 parts to the Organ for the violin," *sc.* Fantasia for 2 violins with organ accompaniment. f. 12b.

Add. 23779, ff. 63b–104.

Paper; 17th–18th cent. Oblong quarto. See also below, p. 269.

Compositions for treble and bass viol with organ, by Coperario. Organ part. They are divided into sets of 3 pieces each (Fancy, Allemande, Galliard), and appear to have been collated with "Barnard's score" and "Mr. [William ?] Derham's Booke." On ff. 63b, 64 are lists of "False and doubtfull places, betwixt Mr. Derham's and my Organ Booke," and "Solecismes," *etc.*

1, 2. In G minor (two). ff. 65b, 67b.

3. In G. f. 69b.

4–6. In C (three). ff. 71b, 74, 76b.

7, 8. In D minor (two). ff. 79, 82.

9, 10. In D (two). ff. 84b, 87.

11. In G. f. 90.

12, 13. In D (two). ff. 92b, 95.

14. In A minor. f. 97b.

15, 16. In C (two). ff. 99b, 102.

ORGAN, VIOLIN, PIANOFORTE. *v.* VIOLIN, PIANOFORTE, ORGAN, below (p. 264).

s. ORPHEORION AND 2 OTHER STRINGS.

Add. 15118, f. 9.

Paper; 1st quarter of 17th century. Folio. See also vol. ii, p. 470.

"THE ECHOE," apparently written for 3 stringed instruments, of which one is the "Orpherion," or "Orpheoreon." In parts. Anonymous.

t. PIANOFORTE AND STRINGS.

Add. 10338, ff. 4–11.

Paper; after 1669. Small folio. See also vol. i, p. 283; and above, p. 258.

"FANTAZIES of 3 Parts for the Violls and the Virginall," in score, by George Jeffreys. *Autograph.*

Add. 31425.

Paper; ff. 48. About 1679. Oblong folio.

COMPOSITIONS for 2 treble viols with a bass (partly figured for harpsichord), in parts. Anonymous.

1–17. Seventeen short pieces without titles. Said to be "Consort," by Jenkins. ff. 1–7, 17–23, 33–39.

Nos. 18–46 are apparently arrangements from operas by Lully.

18. "Concert de Venus." ff. 7b, 23b, 39b.
19. "Ritornelle des Amazones." ff. 8, 24, 40.
20, 21. Ritournelle, and "Jouissons." ff. 8b, 24b, 40b.
22, 23. Two Ritournelles. ff. 9, 25, 41.
24, 25. Ritournelle and "Les Contrefaiseurs." ff. 9b, 25b, 41b.
26, 27. Two Ritournelles. ff. 10, 26, 42; 10b, 26b, 42b.
28. "Simphonie." ff. 11, 27, 43.
29. "Gardez-vous, beautez seu[è]res" [from "Psyché," 1678]. ff. 11b, 27b, 43b.
30. "He[u]reux qui peut plaire" [from "Cadmus et Hermione," 1673]. ff. 11b, 27b, 43b.
31, 32. Saraband, and "Ritournel de 'Thétis.'" ff. 12, 28, 44.
33. Chaconne. ff. 12b, 28b, 44b.
34. "Ritournelle de 'Bellerophon,' 1679." ff. 13, 29, 45.
35–38. Four Ritournelles. ff. 13b, 29b, 45b (two); 14, 30, 46 (two).
39, 40. "Simphonie," and Minuet. ff. 14b, 30b, 46b.
41. "Plainte Italienne ['Deh piangete'] de 'Psyche.'" ff. 15, 31, 47.
42, 43. Ritournelle and piece in E minor (common time). ff. 15b, 31b, 47b.
44. Piece unnamed, in C. ff. 16, 32, 48.
45. "Jeunes Cœurs" [from "Alceste," 1674]. ff. 16b, 32b, 48b.
46. "Ritournelle Italienne, La Larmia." ff. 16b, 32b, 48b.

Add. 31436, ff. 151–210b.

Paper; late 17th cent. Folio. See also vol. ii, p. 238.

Sonatas for 2 violins with a Basso continuo for harpsichord, in parts. They consist of from three to six movements each (Adagio, Largo, Spiritoso, Presto, Allegro, Grave, Vivace, Lento, *etc.*). The 2nd violin part is wanting in nos. 1 and 2, *etc.*

1. In C minor. "— Romano." ff. 151, 190.
2. In C. "Giovanni Francalanza." ff. 151b, 190b.
3. In B♭. "Gio. Maria Bononcini." ff. 152b, 172 (*imperfect* at beginning), 191b.
4. In D. "Alessandro Stradella." ff. 153b, 172b, 192b.
5. In G minor. Anonymous. ff. 154b, 173b, 193b.
6. In A. "Giovanni Appiano." ff. 155b, 174b, 194b.
7. In D minor. "Giacinto Pistolozza." ff. 156b, 175b, 195b.
8. In G. "[Gaetano ?] Venetiano." ff. 157b, 176b, 196b.
9. In G. "Petronio Franceschini." ff. 158b, 177b, 197b.
10. In A minor. "Pietro degli Antonij." ff. 159b, 178b, 198b.
11. In A. "— Romano." ff. 160b, 179b, 199b.
12. In C minor. Anonymous. ff. 161b, 180b, 200b.
13. In B♭. "Andrea Grossi." ff. 162b, 181b, 201b.
14. In E minor. This and nos. 15–20 are anonymous. ff. 164, 183, 203.
15. In C. ff. 165, 184, 204.
16. In C, on a "soggetto contrario riuerso." ff. 166b, 185b, 205b.
17. In D. ff. 167b, 186b, 206b.
18. In D. ff. 168b, 187b, 207b.
19. In B♭. ff. 169b, 188b, 208b.
20. In D minor. ff. 170b, 189b (*imperfect* at end), 209b.

Add. 31548.

Paper; ff. 41. After 1732. Folio.

Trio for 2 violins with a figured bass, by G. B. Buononcini. See above, p. 196.

Add. 31575 (about 1735, 1739).

Sonatas by Handel for 2 violins with a bass for harpsichord (or violoncello). See above, p. 254.

Add. 14329.

Paper; ff. 55. About 1747. Folio.

Twelve sonatas for 2 violins with a bass for harpsichord (or violoncello), by Dr. Boyce, 1747. Neat copy. See above, p. 196.

Add. 32160, ff. 2b–49.

Paper; about 1747. Oblong folio.

Rough drafts of the above sonatas by Dr. Boyce. See as above.

Add. 31576, ff. 54–58.

Paper; mid. 18th cent. Quarto.

Sonatas by Handel for 2 violins with a bass for harpsichord (or violoncello). See above, p. 254.

Add. 31748, ff. 3–9b.

Paper; about 1765. Oblong folio. Same owners as Add. 31750 (see above, p. 20). See also vol. i, p. 3; and above, pp. 124, 151.

Allegro, and Rondo allegretto, in D, for pianoforte, violin, and violoncello, in score, by Mozart. *Autograph*, about the same date as Add. 31750. Probably the first and last movements of a Trio. Apparently unpublished (Köchel, ed. 1905, p. 611).

Eg. 2379, ff. 55–124.

Paper; a.d. 1784, 1785. Oblong octavo. See also above, p. 28.

Two sets of three sonatas for harpsichord or pianoforte, violin, and violoncello, in parts, by Franz Joseph Haydn, in the hand of his amanuensis, J. Radnitzky, but signed in the case of nos. 1, 2, 5 and 6 by the composer. Evidently the copies used by William Forster for the edition published by him in London and arranged in the order followed by him, though originally numbered differently.

1–3. Op. 40. "25 Oct., 1784." The date "Nov. 8th, 1784," on the first page of each sonata in this set, is apparently that of the day on which the work was received by Forster. ff. 55–94.

4–6. Op. 42. "28 Oct., 1785." ff. 95–124.

Add. 29801, *passim*.

Paper; about 1784–1800. Oblong folio. See also below (part iv, section iv).

Sketches by Beethoven of the following mostly unnamed portions of Trios, for pianoforte, violin, and violoncello. See G. Nottebohm's *Zweite Beethoveniana*, pp. 21–28, 515, 516.

1. Largo, from op. 3, no. 2, supposed to have been composed in 1794–1795. f. 69b.
2. Finale to op. 3, no. 2. f. 86.
3. Allegro and Minuet from op. 1, no. 3. f. 86b.
4, 5. Finales to the two preceding works. f. 116b.
6. Adagio, from op. 1, no. 2. f. 126.

Add. 14337, ff. 2b–45b.

Paper; about 1785 (?). Oblong quarto.

Sonatas for violins, with a bass for harpsichord or violoncello, by Dr. Boyce. See above, p. 198.

Add. 31680, ff. 1-6b.

Paper; 18th cent. Folio. See also above, p. 152.

Sonata (Allegretto, Largo, Allegro) in B♭, for 2 violins, with a figured bass for harpsichord, in parts, by K. P. E. Bach.

Add. 16155, ff. 121–122.

Paper; 2nd half of 18th cent. Folio.

Sonata for pianoforte, with violin (or flute) and violoncello, by J. C. Bach. See above, p. 252.

Add. 35275, ff. 44–96.

Paper; late 18th cent. Oblong folio. See also vol. ii, p. 621.

Sonatas on Scotch airs, for violin, violoncello, and pianoforte, in score, by Ignaz Pleyel. *Autograph.*

1. In C. f. 44.
2. In F. f. 51.
3. In D. f. 61.
4. In G. f. 71.
5. In B♭. f. 77.
6. In A. f. 88.

Add. 35278, ff. 67–105b; 35279, ff. 14–52.

Paper; late 18th cent. Oblong folio and folio. See also vol. ii, pp. 87, 602.

Two sets of "Trois Sonates pour le Clavecin ou Piano-forte avec l'accompagnement d'un violon et violoncelle, composées par Mr. Leopold Kozeluch" [commissioned by G. Thomson, of Edinburgh]. Scottish airs are introduced in all of them. They consist of from three to five movements, of which the first is always Allegro; the second, slow (Adagio, *etc.*); the third, Allegretto; and the last, Andante, Allegro, or Allegretto. In no. 2, which has five movements, the fourth is Rondeau grazioso.

1–3. Op. 46. In G. i, f. 68b; ii, ff. 15b, 36b;—in B♭. i, f. 74b; ii, ff. 18, 39; —in F. i, f. 80b; ii, ff. 21, 41b.

4–6. Op. 47. In C. i, f. 88b; ii, ff. 25b, 45b;—in G minor. i, f. 94b; ii, ff. 28b, 48;—in A. i, f. 100b; ii, ff. 31b, 50b.

Add. 21466, ff. 1–45.

Paper; 18th–19th cent. Oblong folio. See also above, p. 137.

"Sonate per Cembalo, Violino, e Violoncello," in parts, by [Johann Franz Xaver] Sterkel.

1. Allegro, Andante, Allegro; in C. ff. 1b, 28b, 38b.
2. Allegro moderato, Andante or Andantino, Rondo; in G. ff. 10b, 31b, 41b.
3. Andante, Minuet, Andante with variations; in B♭. ff. 18b, 34b, 43b.

Add. 31766, ff. 39–60b *passim*.

Paper; A.D. 1808. Oblong folio. See also above, p. 33.

SKETCHES by Beethoven of portions of the following Trios for pianoforte, violin, and violoncello :—

1. In E♭. Op. 70, no. 2. ff. 39, 58b, *etc.*
2. In D. Op. 70, no. 1. ff. 49–60b *passim.*

Add. 32180, ff. 85–95b.

Paper; about 1819 (see f. 105). Oblong folio. See also above, p. 32.

OVERTURE in C minor by Himmel, arranged as Trio for violin, violoncello, and pianoforte, in score, by Hummel. In the hand of the latter.

Add. 32231, ff. 104–137b.

Paper; A.D. 1821. Oblong folio. See also below, p. 272.

GRAND TRIO in E♭ [by Hummel, op. 93], 1821. Original draft and neat copy.

Add. 34543, ff. 17–52b.

Paper; A.D. 1882. Quarto. See also vol. ii, p. 98.

GRAND TRIO for violin, violoncello, and pianoforte, in C minor, in score, by Sir W. G. Cusins, 1882. *Autograph.* In three movements (—, Allegretto vivace, Allegro vivace).

Add. 33296 (about 1887).

COMPOSITIONS for violin, bass-viol and harpsichord. See above, p. 250.

u. TWO PIANOFORTES AND ORGAN.

Add. 14330, ff. 120b–131b.

Paper; about 1811. Oblong folio. See also above, p. 143.

MOVEMENTS from the "Sechs Sonaten für zwei Claviere und Pedal," by Johann Sebastian Bach, written on three 5-line staves, in score, by Samuel Wesley, evidently for his edition of that work (about 1810).

1. Allegro (3rd movement), from no. 5. f. 120b.
2. Allegro (last movement), from no. 2. f. 123b.
3. Vivace (1st movement), from no. 6. f. 127b.

VIOLA D'AMORE, FLUTE, VIOLONCELLO. See above, p. 253.

v. Violin, Pianoforte, Organ.

Add. 34003, ff. 66–68b.

Paper; 17th–18th cent. Folio. See also above, p. 88.

A composition in G for violin and spinettina, with apparently a bass for organ, written on from two to four staves of five lines, in score, by Girolamo Frescobaldi.

w. Miscellaneous.

Add. 11585, ff. 20b, 21.

Paper; before 1782. Oblong quarto.

"Fantasie" by E. Du Caurroy [1610], written partly for 3, and partly for 4 instruments. See below, p. 273.

Add. 32160, ff. 60, 58 (reversed).

Paper; 18th cent. Oblong folio. See also above, p. 196.

Sketches (unfinished) of two movements, apparently for 3 instruments, in score. Anonymous. Inserted in a volume of original compositions by Dr. Boyce.

1. In D, founded on "Sally in our alley." Two versions. ff. 60, 59b.
2. In G (common time). f. 58.

Add. 32190, f. 23b.

Paper; early 19th cent. Oblong folio. See also vol. ii, p. 386.

Rondo (? in E♭) in common time, in score, from a trio in Hummel's hand. Last 30 bars only.

Add. 31239, f. 18b.

Paper; about 1825–1829. Oblong duodecimo. See also below, p. 289.

"A brisk Tune," for 3 instruments, in score, in the hand of Samuel Wesley, who is apparently the composer of it.

3. Quartets.

a. Clarinet and Strings.
b. Clarinets and Strings.
c. Flute, Strings, and Pianoforte.
d. Flute and Strings.
e. Harp, Strings, and Pianoforte.
f. Two Horns and Pianoforte Duet.
g. Lute and other Strings.
h. Lute, Violin, Pianoforte, Organ.
i. Organ and Strings.
j. Pianoforte and Strings.
k. Theorbo and other Strings.
l. Miscellaneous.

a. Clarinet and Strings.

Add. 32231, ff. 13–36b.

Paper; A.D. 1808. Oblong folio. See also below, p. 272.

Quartet in E♭ for clarinet and strings, in score, composed by Hummel in 1808 for Count Friedrich von Sinzendorf. *Autograph.* It consists of Allegro moderato, Allegro molto "La Seccatura" (in which the 4 instruments play against each other in different times, $\frac{2}{4}$, $\frac{12}{8}$, $\frac{3}{4}$, and $\frac{6}{8}$), Andante, and Rondo.

b. Clarinets and Strings.

Add. 34074, ff. 32b–35.

Paper; late 18th cent. Quarto and oblong duodecimo. See also vol. ii, p. 600.

"Saxson (*sic*) slow march" in C, for 2 clarinets, violin, and bass, in parts. Anonymous.

c. Flute, Strings, Pianoforte.

Add. 14337, ff. 46–83.

Paper; about 1785 (?). Oblong quarto.

Quartets for a flute and violin (or 2 violins), viola, and a bass, by J. C. Bach, C. F. Abel, and F. Giardini. See Quartets for Pianoforte and Strings, below (p. 271).

Add. 32232–32235.

Paper; ff. 245, 131, 203, 115. About 1825–1836. Oblong folio.

Arrangements for flute, strings, and pianoforte, in score, by, and in the hand of, Hummel.

Vol. i (32232). Seven symphonies by Beethoven.

1. No. 1, in C. f. 1.
2. No. 2, in D. f. 25.
3. No. 3 (Eroica), in E♭. 1831. f. 64.
4. No. 4, in B♭. f. 106.
5. No. 5, in C minor. *Imperfect* at end. f. 137.
6. No. 6 (Pastoral), in F. f. 166.
7. No. 7, in A. 1835. f. 205.

Vol. ii (32233). Nos. 1–5, and 9–11, are overtures to the operas named below. Nos. 6–8 are Symphonies.

1. "Fidelio" (no. 4). "Beethoven." f. 1.
2. "Caliphe de Bagdad"; with additional parts for triangle and tambourine. "Boieldieu." f. 9.
3, 4. "Anacreon" [published in 1825], and "Les deux journées." "Cherubini." ff. 19, 31.
5. "Matrimonio seg[reto]." "Cimarosa." f. 41.
6. In B♭ [1795], 1831. This and nos. 7, 8, are by Haydn. f. 46.
7. In E♭ ["Mit dem Paukenwirbel," 1795], 1832. f. 68.
8. In E minor ["Letter I," 1772], 1832. f. 93.
9. "Fanchon." "Himmel." f. 105.
10, 11. "D[on] Juan," and "Titus." "Mozart." ff. 115, 125.

Vol. iii (32234). Six concertos by Mozart, with some of Hummel's cadenzas. The numbers given below are taken from Breitkopf and Härtel's edition of Mozart's Works.

1. No. 16, in E♭. 1836. f. 1.
2. No. 24, in C minor. 1830. f. 41.
3. No. 18, in B♭. 1830. f. 74.
4. No. 20, in D minor. f. 100.
5. No. 25, in C. f. 137.
6. No. 26, in D. 1835. f. 171.

Vol. iv (32235). Nos. 1–4, 7–10, are the overtures to the operas named below, nos. 1–4 being by Rossini.

1. "Barbiere di Seviglia." f. 1.
2. "Gazza ladra." f. 9.
3. "L' Italiana in Algieri." f. 21.
4. "Tancred[i]." f. 30.
5, 6. "Grande Sinfonie" in D (1827), and "Ouverture" in D minor. "A[ndreas] Romberg." ff. 38, 67.
7. "Demofont." "Vogel" (*sc.* Abbé Vogler). f. 78.
8, 9. "Euryanthe," and "Freyschütz." "Ch. M. Weber." ff. 86, 97.
10. "[Das unterbrochene] Opferfest." "Winter." f. 109.

Add. 32229, ff. 152–157b.

Paper; A.D. 1827 (see below). Folio. See also vol. ii, p. 608.

ARRANGEMENT of Beethoven's septet, made for flute, strings, and pianoforte by Hummel. Rough draft. Part of the first movement only (continued in Add. 32230, below).

Add. 32230, ff. 1–21.

Paper; A.D. 1827. Oblong folio. See also above, p. 22.

CONTINUATION of Hummel's arrangement of Beethoven's septet in 32229, above.

Add. 32227, ff. 65–94.

Paper; A.D. 1831, *etc.* Oblong folio. See also above, p. 12.

ARRANGEMENTS [by Hummel] for flute, violin, violoncello, and pianoforte, in score, of the following works, in the arranger's hand:—

1. Haydn's "Surprise" symphony. 1831. f. 65.
2. Mozart's pianoforte concerto, op. 17. *Imperfect.* f. 89.

Add. 31902, ff. 43, 62.

Paper; about 1881. Folio. See also above, p. 4.

COMPOSITIONS for flute, violin, viola d'amore, and harpsichord, in parts.

1. "Sonata a Flauto Travers. [Violino], Viola d'amore e Basso [figurato]." "Quantz." ff. 43–55.
2. "Trio für Flöte trav., Violine, Viol d'amour, e Basso (cembalo)." ["Johann David] Heinichen." ff. 62–69b.

d. Flute and Strings.

Add. 32160, ff. 64b–62b (reversed).

Paper; 18th cent. Oblong folio. See also above, p. 196.

Movement in D (common time), for flute and violin (generally in unison), tenor, and bass, in score. Anonymous. Inserted in a volume of original compositions by Dr. Boyce.

Add. 34074 and **34075**, ff. 4b, 5; **34076**, ff. 3b, 4b.

Paper; late 18th cent. Quarto. See also vol. ii, p. 600; *etc.*

"Il core," and "Se l'idol mio," from Handel's "Xerxes," arranged for 2 violins, flute, and bass-viol, in parts.

Add. 34007, f. 28.

Paper; 18th–19th cent. See also above, p. 141.

Sketch of the beginning of a composition for flute, 2 violins, and viola, by Muzio Clementi.

e. Harp, Strings, Pianoforte.

Add. 14248, ff. 165–168.

Paper; 1st half of 18th cent. Oblong quarto. See also above, p. 114.

"Notturno (Allegro, Andante, Minuet, Allegro), in C, per l'Arpa con Violini, e Basso," by Gotz (?=Franz Goetz). Harpsichord part.

f. Two Horns and Pianoforte Duet.

Add. 32236, ff. 17–26.

Paper; a.d. 1822. Oblong folio.

"Nocturne...à 4 mains et 2 Cors *ad libit*," by Hummel. See above, p. 153.

g. Lute and other Strings.

Add. 31480, f. 85.

Paper; late 17th cent. Octavo. See also vol. i, p. 292.

"Sinfonia à 4," consisting of two movements, the second of which is a "canzona." 1st and 2nd violin and flute parts. Anonymous (Italian?).

h. Lute, Violin, Pianoforte, Organ.

Add. 31422, ff. 3–18b *passim*.

Paper; mid. 17th cent. Oblong quarto. See also above, p. 87.

Quartets "a Violino, Leuto, Spinetta, e Organo," in parts, by Baptista Ferini. In the hand of John Jenkins. They appear to be Sonatas (see f. 6), consisting of "Sinfonie," Canzone, "Affetti" (f. 5), *etc.*

1. In A. ff. 3, 7, 11, 15.
2. In F. ff. 4, 8, 12, 16.
3. In A. ff. 5, 9, 13, 17.
4. In F. ff. 6, 10, 14, 18.

i. Organ and Strings.*

Add. 34800A, f. 44b; B and C, f. 46b.

Paper; after 1618. Small octavo. See also vol. i, p. 282.

Composition "for 3 viols to the organ," in parts, by Henry Loosemore.

Add. 29290, ff. 87–71b (reversed).

Paper; after 1644. Folio. See also above, p. 226.

Suites (Fancy, Allemande, Air), "for the Organ, Base-viole and 2 Treables," by William Lawes. Organ part.

1. In G minor. f. 87.
2. In A minor. f. 85.
3. In G. f. 83.
4. In C. f. 81.
5, 6. In D minor. ff. 79, 77.
7, 8. In D. ff. 75, 73.

Add. 29996, ff. 72b–110b.

Paper; about 1647. Small folio.

Fancies, in 4 parts, "to the vyols" [and organ], by Alphonso Ferrabosco II. See above, p. 85.

Add. 31422, ff. 3b–17b *passim*.

Paper; mid. 17th cent. Oblong quarto. See also above, p. 87.

"Sinfonie a 3 Violini e Basso," in parts, by Baptista Ferini. In the hand of John Jenkins.

1. "Introduttione," "Canzona," *etc.*; in G. ff. 3b, 7b, 11b, 15b.
2. In D minor. ff. 4b, 8b, 12b, 16b.
3. In A minor. ff. 5b, 9b, 13b, 17b.

Add. 31423, ff. 154–171b.

Paper; mid. 17th cent. Folio. See also above, p. 257.

Compositions "for two Trebles and a Basse to the Organ," by John Jenkins. *Autograph.* 1st treble and bass parts. They are

* See also Pianoforte and Strings, below (pp. 269–273).

divided into eight sets, consisting each of Fantasia, Allemande, and Galliard.

1. In F. ff. 154b, 163b.
2. In G. ff. 155b, 164b.
3. In A minor. ff. 156b, 165b.
4. In B♭. ff. 157b, 166b.
5. In D. ff. 158b, 167b.
6. In E minor. ff. 159b, 168b.
7. In G minor. ff. 160b, 169b.
8. In C. ff. 161b, 170b.

Add. 27550–27552, 27554, *passim*.

Paper; about 1674. Small folio.

Fancies and Airs, in 3 parts, with a figured bass for organ, by John Jenkins. See above, p. 189.

Add. 33236, ff. 30b–55.

Paper; late 17th cent. Folio.

Sonatas for 3 strings, with a bass for organ, by Corelli and others. See above, p. 195.

Add. 23779, ff. 2b–62.

Paper; 17th–18th cent. Oblong quarto. On f. 2 is the signature of Sir George Smart. See also above, p. 258.

Compositions for 2 treble viols and a bass with organ, by Giovanni Coperario. Score and organ part. They are divided into sets of three pieces (Fancy, Allemande, Galliard). The score appears to have been collated with the original by Mr. — Ligons.

1–3. In C. ff. 2b, 37; 6b, 40; 10b, 42b.
4–6. In D minor. ff. 14b, 46; 18b, 49b; 22b, 52b.
7. In D♯. ff. 26b, 55b.
8. In C. ff. 30b, 59b.

Add. 11588, f. 67b.

Paper; about 1783. Quarto. See also vol. ii, p. 163; *etc.*

"Sonata a due Violini e Violone con il Basso continuo per l' Organo," by Giovanni Legrenzi, 1677, op. 8. It consists of three movements ("La Bentivoglia," Adagio, Presto), in B♭.

Organ, Violin, Lute, Pianoforte. See above, p. 268.

j. Pianoforte and Strings.*

Add. 18940, 18941, 18943, 18944, *passim*.

Paper; mid, 17th cent. Oblong octavo.

Compositions written for 3 viols, with a basso continuo added for harpsichord, by English composers of the 17th century. See above, p. 184.

* See also Organ and Strings, above (p. 268).

Add. 31424, ff. 45–84.

Paper; mid. 17th cent. Oblong octavo.

Compositions for 3 strings, with a figured bass for harpsichord or organ, in the hand of John Jenkins. See above, p. 185.

Add. 17801, ff. 18–26b.

Paper; about 1651. Folio.

"Little Consort of 3 parts...with Harpsichord," by M. Lock. See above, p. 188.

Add. 31431, *passim.*

Paper; about 1680. Oblong octavo.

"Consorts of 3 parts...with a Bas. contin.," by W. Lawes, M. Lock, M. Cazzati, J. Jenkins, C. Gibbons, *etc.* See above, p. 190.

Add. 30930, f. 43 (reversed).

Paper; about 1680–1683. Folio.

Sonatas for pianoforte and strings, by Henry Purcell. See above, p. 190.

Add. 31436, ff. 13–100b.

Paper; late 17th cent. Folio. See also vol. ii, p. 238.

Fancies for 3 strings with a bass (partly figured) for harpsichord, in parts.

1–12. A set of twelve pieces, named after the twelve months of the year. Attributed in pencil to "[John] Hingeston." ff. 13–25, 39b–51, 65b–77, 91–96b.

13–24. Another set of twelve pieces divided into four groups named after the four seasons, each group containing a Fancy, an Air, and a Galliard. By Christopher Simpson. ff. 26b–38, 52b–64, 78b–90, 97–100b.

Add. 24889, *passim.*

Paper; beg. 18th cent., *etc.* Folio. See also above, p. 209.

Arrangements as suites for 2 trebles, tenor or bass, and harpsichord, of the following works :—

1. "Trumpet" sonata (Allegro, Arias, Adagios, "Eccho"). "Nichola [Matteis"]. ff. 2b (2nd violin), 25b (1st violin), 50b, 70b.

2. "First and 2nd Musick" (*sc.* Prologue), overture, and five tunes in the "Wives Victory." "[Godfrey] Finger." ff. 4, 27, 52, 72.

Add. 34267, ff. 12–24b.

Paper; before 1749? (see f. 12). Quarto. See also vol. i, p. 369.

Sonata for 2 violins and violoncello, with a bass (identical with the violoncello part), for harpsichord, in parts, by Carlo Ambrosio, transcribed (?) in 1749.

Add. 31576, *passim*.

Paper; mid. 18th cent. Quarto. See also vol. ii, p. 286.

Compositions, apparently written for 3 strings, with a figured bass for harpsichord, in score.

1. Fugue in F minor. "[Domenico ?] Scarlatte." f. 1.
2. Movement in B♭ (common time). "Handel." f. 28b.
3. Movement in G minor ($\frac{3}{8}$ time). This and nos. 4, 5, are by "[? Giovanni Battista] Martini." f. 101.
4. Movement in A ($\frac{3}{4}$ time). f. 102.
5. Pastorale in G. f. 103b.

Add. 14337, ff. 46–83.

Paper; about 1785 (?). Oblong quarto. See also above, p. 212.

Quartets published about 1785 as *Six Quartettos for a German Flute, Violin, Tenor, and Bass, or two Violins, a Tenor and Bass, by Messrs.* [*Johann Christian*] *Bach,* [*C. F.*] *Abel, and* [*F.*] *Giardini.*

Add. 31550, ff. 58–100.

Paper; 18th cent. Oblong folio. See also vol. i, p. 208.

Twelve sonatas, apparently for 2 violins, violoncello, and harpsichord (or organ), in score, supposed to be by Antonio Caldara. If so, it must be the second work of that nature published by him at Amsterdam. They consist generally of an Introduction, followed by two or three movements, in quick (Allegro, Presto, Prestissimo) or slow (Grave, Largo, Adagio) time. Two leaves (containing the beginning of no. 5) are missing after f. 74.

Add. 33238, ff. 44–67.

Paper; 18th cent. Folio. See also vol. ii, p. 347.

"Fourteen Sonatas for two Violins with a Bass for the Violoncello and a Thorough-bass (organo) for the Harpsichord, composed by Bendall Martyn," in score. They are in four movements, of which the first is always a slow one; the second, generally Allegro; the third, an Andante, or Rondeau, *etc.*; and the fourth, a Minuet, Allegro, *etc.* They are written in thirteen different keys.

Add. 21465.

Paper; ff. 179. 18th–19th cent. Oblong folio. Presented by Sir Walter Calverley Trevelyan.

Quartets for harpsichord, 2 violins and violoncello, in parts, by Ambrogio Minoja. In two sets of six each, the second set wanting the 2nd violin part.

1. Allegro and Andante (canzonetta pastorale), in B♭. ff. 1, 39, 59, 79.
2. Largo and Minuet, in D. ff. 9, 43, 63, 83.

3. Allegro moderato and Allegretto, in A. ff. 14, 46, 66, 86.
4. Vivace, Largo patetico, Minuet; in C. ff. 20, 49, 69, 89.
5. Largo and Allegro, in E♭. ff. 28, 53, 73, 93.
6. Allegro and Minuet, in E. ff. 33, 56, 76, 96.
7. Allegro con brio and Allegretto, in C. ff. 99, 120, 141.
8. Moderato and Andante ("La Vilanella": canzonetta pastorale), in B♭. ff. 103, 124, 147.
9. Largo and Minuet, in F. ff. 107, 128, 153.
10. Allegro and Andante (Rondo), in E. ff. 110, 131, 158.
11. Moderato, Andante (canzonetta pastorale), Minuet ("La Revansce"); in A. ff. 114, 135, 166.
12. Andante sostenuto and Andante, in D. ff. 117, 138, 174.

Add. 32231, ff. 1–12b.

Paper; 18th–19th cent. Oblong folio. See also the Table of MSS., above.

The pianoforte part of the Quartet in D by Johann Nepomuk Hummel, of which the string parts are contained in Add. 32229 (below).

Add. 32229, ff. 119–139b.

Paper; 18th–19th cent. Folio. See also vol. ii, p. 608; *etc.*

Quartet (Allegro spiritoso, Andante, Rondo) in D [by Hummel], for pianoforte, violin, viola, and violoncello. String parts. The pianoforte part is contained in Add. 32231 (above).

Add. 32396, ff. 38–45.

Paper; 18th–19th cent. Folio. See also vol. ii, p. 424.

"Sinfonia à Violinis (*sic*) Primo et Secondo, Brazzia et Basso Continvo," in parts, by Friedrich Joseph Kirmair.

Add. 32222, ff. 107–130b.

Paper; A.D. 1829. Oblong folio. See also above, p. 11.

Sketch [by Hummel], 1829, of a Quartet in E♭, apparently for pianoforte, 2 violins and a bass, in score. It consists of three movements, of which the first (in common time) is *imperfect* at the beginning, the second is an Andante, and the third a Rondo.

Add. 31784, ff. 1–10b.

Paper; A.D. 1832. Oblong folio. See also above, p. 145.

Concertante on "Les follies (*sic*) d'Espagne," for pianoforte, violin, violoncello, and double bass, in score, by [Philip] Cipriani [Hambly] Potter, arranged by the composer, in 1832, from the orchestral work (Add. 31782, f. 87) in such a way that it can be performed with or without orchestra. The original work was composed in 1829. *Autograph*, with numerous alterations and directions for the engraver.

Add. 33296, ff. 149–172, 222–229.

Paper; about 1887. Folio. See also above, p. 238.

Sonatas for 3 strings, with figured basses for harpsichord, in parts.

1, 2. "2 Sonati (*sic*) a Viola di Gamba, Violino, Violoncello, e Cembalo." "[Christoph] Schaffrath." In C (Larghetto alla Siciliana, Allegro, Vivace). ff. 149b, 155, 161, 167;—in A (Adagio, Allegretto, Allegro). ff. 152, 157b, 163b, 169b.

3. A single movement in C, for 2 violins and viola da gamba, with an "organo." "Sigr. Nub" (? = F. C. Neubauer). ff. 222–229.

Pianoforte, Violin, Lute, Organ. See above, p. 268.

k. Theorbo and other Strings.

Add. 31430.

Paper; ff. 119. After 1660 (?). Oblong quarto.

Trios for 3 bass-viols, or for mixed viols, with theorbo, by W. Gregory, M. Locke, and J. Jenkins. See above, pp. 44, 188.

Viola d'amore, Flute, Violin, Pianoforte. *v.* Flute, Strings, Pianoforte, above (p. 265).

Violin, Lute, Pianoforte, Organ. See above, p. 268.

l. Miscellaneous.

Add. 15117, f. 22b.

Paper; after 1614. Small folio. See also vol. i, p. 10.

Short Composition in 4 parts, written in compressed score, on two staves of six lines. Anonymous.

Add. 11585, ff. 19–23 *passim.*

Paper; before 1782. Oblong quarto. See also vol. i, p. 314.

Fantasies for 4 instruments (unless the contrary is stated), in score, by Eustache du Caurroy [from his *Mélanges de la Musique*, 1610]. No. 2 (f. 20) is on the hymn "Le Seigneur, dès qu'on nous offense"; and no. 3 (f. 20b), on the air "Une Jeune Fillette" (in five divisions, of which the first two are for 3 instruments).

Add. 35007, f. 167b.

Paper; late 18th cent. Quarto. See also above, p. 125.

Grave (alla breve) in B♭, by Samuel Wesley. *Autograph.*

Add. 31239, f. 23.

Paper; about 1825–1829. Oblong duodecimo. See also below, p. 289.

"Motivo for a Quartetto of Instruments," in the hand of Samuel Wesley.

4. Quintets.

a. Bass-Viol, Flute, Sordono, Trombone, Zink.
b. Cor anglais, Guitar, Oboe, Strings.
c. Flute, Oboes, Strings.
d. Flute, Strings, Pianoforte.
e. Organ and Strings.
f. Pianoforte and Strings.
g. Pianoforte and Wind Instruments.
h. Trombone, Zinken, Strings.

a. Bass-Viol, Flute, Sordono, Trombone, Zink.

Add. 33295, ff. 7b, 31b, 51b, 75b, 99.

Paper; a.d. 1887. Folio. See above, p. 230.

"Pauana [di] Francisco Segario a 5 Stromenti, cioè Fiauto, cornetto muto, trombone, sordono, et Viola di Gamba," in parts.

b. Cor anglais, Guitar, Oboe, Strings.

Add. 32181, ff. 144–155.

Paper; late 18th cent. Oblong folio. See also vol. ii, p. 317; *etc.*

Serenata (Allegro moderato, Andante, Minuet, Rondo), in C, for violin, guitar, oboe, English horn, and violoncello, in score, by F. X. Süssmayr. *Autograph.*

c. Flute, Oboes, Strings.

Add. 32181, ff. 161–178b.

Paper; late 18th cent. Oblong folio. See also vol. ii, p. 317; *etc.*

Allegro con brio, in D, by F. X. Süssmayr. *Autograph.* Unfinished.

d. Flute, Strings, Pianoforte.

Add. 33296, ff. 101–128.

Paper; about 1887. Folio. See also above, p. 238.

Sonata (Dolce, Allegro, Soave, Vivace), in G, "a Flauto traverso, due Viola (*sic*) di Gamba (oder due Violino), et Cembalo u. Basso," in parts, by [Georg Philipp] Telemann.

e. Organ and Strings.

Add. 31423, ff. 76–123.

Paper; mid. 17th cent. Folio. See also above, p. 184.

Compositions for 4 strings, with a basso continuo for organ, in parts, mostly in the hand of John Jenkins, who is presumably the composer. They are numbered 1–30 in the MS., but in reality consist of ten sets of three pieces each, apparently Fantasia, Allemande, and Galliard or Air. The bass of nos. 6 and 7, and of part of 8, is wanting.

1. In D. ff. 76, 86, 96, 106, 114.
2. In D minor. ff. 76b, 86b, 96b, 106b, 114b.
3. In G minor. ff. 77b, 87b, 97b, 107b, 115b.
4. In A minor. ff. 78b, 88b, 98b, 108b, 116b.
5. In A. ff. 79b, 89b, 99b, 117b.
6. In F. ff. 80b, 90b, 100b, 118b.
7. In B♭. ff. 81b, 91b, 101b, 110 (*imperfect*), 119b.
8. In C. ff. 82b, 92b, 102b, 110b, 120b.
9. In C minor. ff. 83b, 93b, 103b, 111b, 121b.
10. In E minor. ff. 84b, 94b, 104b, 112b, 122b.

Add. 27550–27554, *passim.*

Paper; about 1674. Small folio.

Fancies, Airs, and Courantes, in 4 parts, with a figured bass for organ, by John Jenkins. See above, p. 208.

Add. 35007, ff. 213–235.

Paper; A.D. 1787. Quarto. See also above, p. 125.

"Quintetto" for 2 violins, viola, double bass, and organ, in score, by Samuel Wesley. *Autograph.* The fragment on f. 236 may possibly have been intended for insertion in it.

f. Pianoforte and Strings.

Add. 18940–18944, *passim.*

Paper; mid. 17th cent. Oblong octavo.

Compositions for 4 viols, with a basso continuo part added for harpsichord, by English composers of the 17th century. See above, p. 205.

Add. 21467, ff. 105–129 *passim.*

Paper; late 18th cent. Oblong folio. See also vol. ii, p. 360.

Andantino in A, for 2 violins, viola obbligata, bass, and harpsichord, in parts, by Giovanni Paisiello.

Add. 32231, ff. 37–56.

Paper; A.D. 1802. Oblong folio. See also above, p. 272.

Quintet in E♭, for violin, viola, violoncello, double bass, and pianoforte, in score, by Hummel, 1802. It consists of four movements (—, Minuet, Largo, Finale). *Autograph.*

Add. 32147, ff. 25–34b.

Paper; about 1883. Folio. See also above, p. 35.

"Ricercata," in F, for 4 strings with a "Fondamento" for harpsichord, in score, by Wilhelm Friedemann Bach.

g. Pianoforte and Wind Instruments.

Add. 29801, f. 81.

Paper; before 6th April, 1797. Oblong folio. See also below (part iv, section iv).

Sketch of the quintet in E♭, for pianoforte, oboe, clarinet, horn, and bassoon, op. 16, by Beethoven.

h. Trombone, Zinken, Strings.

Add. 33295, ff. 7, 31, 51, 75, 98b.

Paper; A.D. 1887. Folio. See also above, p. 230.

"Pavana dell' Ottone Landgravio H[essiæ] a 5 stromenti diversi, cioè Violino et viola soprano (*sic*), cornetto et cornetto muto, trombone," in parts.

5. Sextets.

a. Bandora, Cither, Flute, Lute, Treble-Viol, Bass-Viol.
b. Clarinet, Flute, Strings, Pianoforte.
c. Clarinet, 2 Horns, Strings.
d. Organ and Strings.
e. Pianoforte and Strings.
f. Miscellaneous.

a. Bandora, Cither, Flute, Lute, Treble-Viol, Bass-Viol.

Add. 11587, ff. 19–21.

Paper; before 1782. Oblong quarto. See also vol. i, p. 72.

Numbers 1, 2, 12, and 19, of Morley's *First book of Consort Lessons, . . .for. . .treble-lute, Pandora, Citterne, Base-violl, Flute, and Treble-viol;* ed. 1611. Treble-viol and flute parts, with a bass added, in score, by the transcriber, Dr. Charles Burney.

1, 2. The "Quadro" pavan and galliard. ff. 19, 19b.
3. "Goe from my window." f. 19b.
4. "O mistresse mine." Apparently taken from Queen Elizabeth's Virginal-Book. f. 21.

b. Clarinet, Flute, Strings, Pianoforte.

Add. 31786, 31787.

Paper; ff. 37, 73. A.D. 1836. Oblong folio and folio.

Sextet (Allegro con energia, Andante sostenuto, Scherzo, Rondo), in E♭, for flute, clarinet, viola, violoncello, double bass, and pianoforte, by [Philip] C[ipriani Hambly] Potter. Vol. i contains the *autograph* score, dated 1836; and vol. ii, the parts.

c. Clarinet, 2 Horns, Strings.

Add. 32043, ff. 21–39b.

Paper; 18th–19th cent. Oblong folio. See also above, p. 32.

"Divertimento (Allegro, Andante, Minuet, Rondo): Sestetto," in E♭, for clarinet, 2 horns, and 3 strings, in parts. [By W. F. E. Bach.] *Autograph.*

Add. 32147, ff. 9–24.

Paper; about 1883. Folio. See also above, p. 35.

"Sestetto" (Allegro non troppo, Andante, Rondo), in E♭, for 2 horns, clarinet, violin, viola and violoncello, in parts, by W. F. E. Bach.

d. Organ and Strings.

Add. 29410–29415, *passim*.

Paper; late 17th cent. Small folio.

"Fantazies and aires [in 5 parts] to the Organn," by W. Lawes. See above, p. 227.

Add. 30392, f. 42b.

Paper; about 1791 (see f. 39b). Quarto. See also vol. i, p. 75.

Sketch of the opening movement of a sextet apparently intended for 5 strings and organ [by Dr. Crotch].

e. Pianoforte and Strings.

Add. 32179, ff. 18–44; **32180**, ff. 1–10.

Paper; 18th–19th cent. Quarto and oblong folio. See also vol. ii, p. 635; and above, p. 32; *etc.*

Mozart's Pianoforte concerto in B♭, arranged for pianoforte and 5 strings, in parts, by Hummel. The pianoforte part is in vol. ii (32180).

f. Miscellaneous.

Harl. 4848, ff. 88–84b (reversed).

Paper; 17th cent. Folio.

Composition unnamed, for 6 instruments, in score, probably of English origin. *Imperfect* at the end. Anonymous.

6. Septets.

a. Bassoon, Clarinet, Flute, Horn, Oboe, Double Bass, Pianoforte.
b. Clarinet, Flute, Trumpet, Strings, Pianoforte.
c. Two Flutes, 2 Horns, Strings.
d. Organ and Strings.

a. Bassoon, Clarinet, Flute, Horn, Oboe, Double Bass, Pianoforte.

Add. 34542, f. 60.

Paper; A.D. 1891. Folio. See also vol. i, p. 421.

Septet for flute, oboe, clarinet, bassoon, horn, double bass, and pianoforte, in score, by [Sir] W. G. Cusins. *Autograph.*

b. Clarinet, Flute, Trumpet, Strings, Pianoforte.

Add. 32228, ff. 131–151b; **32229**, ff. 88–119.

Paper; about 1830. Oblong folio. See also above, p. 12.

"Septetto Militare," in parts, by Hummel, followed by certain alternative passages in the composer's hand, evidently written for the London edition published by Cramer in 1830, as op. 114. In two volumes, vol. i containing the Pianoforte part, and vol. ii the wind and string parts.

c. Two Flutes, 2 Horns, Strings.

Add. 32179, ff. 1–8b.

Paper; 18th cent. Oblong octavo. See also vol. ii, p. 635; *etc.*

Partita (March, Allegro assai, Minuet, Capriccio, Polacca, Finale), in D, for 2 horns, 2 flutes, 2 violins, and a bass, in score, by Leopold Mozart.

d. Organ and Strings.

Add. 29290, ff. 47b–66.

Paper; after 1644. Folio.

Compositions in 6 parts, with an additional part for organ, by John Jenkins. See above, p. 233.

Add. 29410–29415, *passim.*

Paper; late 17th cent. Small folio.

"Fantazies and aires [in 6 parts] to the Organn," by William Lawes. See above, p. 233.

7. NONET.

Add. 34007, f. 25.

Paper; 18th–19th cent. Oblong folio. See also above, p. 151.

ANDANTE (opening movement?), for horn, clarinet, oboe, flute, bassoon, and 4 strings, from a Nonet by Muzio Clementi. *Autograph.*

8. TWELVE-PART MUSIC.

Add. 31390, ff. 20, 21.

Paper; about 1578. Folio. See also above, p. 216.

COMPOSITIONS for 12 instruments, in parts.

1. "Credo quod Redemptor." "Edward Blankes." f. 20.
2. "Let the sea make a noyse." "Mundy." f. 21.

Eg. 2451, ff. 92b–99.

Paper; 19th cent. Oblong octavo. See also vol. i, p. 358.

"CAPRICCIO fugato a dodici," in score, by [Alessandro?] Scarlatti. In the hand of Abbé F. Santini.

9. MISCELLANEOUS.

Add. 24889, ff. 33b–34b.

Paper; beg. 18th cent. Folio. See also vol. ii, p. 239.

ARRANGEMENT into two Lessons, apparently for violins, oboes, *etc.*, of a Prologue, overture, two act-tunes, *etc.*, by J. L[enton?]. First (?) violin part.

SECTION III.—DANCE MUSIC.*

Add. 31389, *passim.*

Paper; 16th cent. Oblong octavo.

PAVANS, saltarellos, *etc.* *Italian.* See above, p. 58.

* *Sc.* Dance-tunes, for instruments unnamed, without accompaniment. See also under National Music, *passim*, in vol. ii. For harmonized dance music, see under the various instruments for which it was written, and under Orchestral Music (above, p. 20). For a list of dance-tunes see the end of this heading.

Sloane 1021, *passim*.

Paper; about 1640. Small quarto.

Dance-tunes, in the hand of Johann Stobæus of Königsberg. See above, p. 68.

Add. 19759, f. 9.

Paper; after 1681. Small folio. See also vol. ii, p. 482.

Dance (Gigue ?), in $\frac{12}{8}$ time. Anonymous.

Add. 29291, f. 55b.

Paper; 17th–18th cent. Narrow oblong octavo. See also vol. i, p. 123; *etc.*

The Treble part of a "Bass minuett." Part of a MS. formerly belonging to Job Strollger.

Printed Book, 789 K. 7 (9 and 10).

Paper; about 1710. Octavo.

Dance-tunes, with figures or diagrams showing how they were to be danced; explanatory of *A Small Treatise of Time and Cadence in Dancing...By John Weaver*...1706, at the beginning of the volume.

1. "Nouvelle Gaillarde." "[Louis] Pécour." 9, ff. 1b–5.
2. "The Friendship." "—Isaac." *ib.*, ff. 5b–8b.
3. "The Morris." "Isaac." 10, ff. 1–4.
4. "The Rigadoun." Without music. *ib.*, f. 4b.

Eg. 2513, ff. 10b, 40, 40b.

Paper; about 1711. Oblong duodecimo. See also vol. ii, p. 508.

Three Minuets, written in a German musical album. Anonymous.

Add. 14390, ff. 411–413.

Paper; about 1795. Folio.

Russian dance-tunes. See above, p. 198.

Add. 29371, *passim*.

Paper; 18th cent. Small quarto. See also vol. ii, pp. 199–202.

Hornpipes, maggots, tambourins, jigs (including a Spanish one, f. 48b), a rigadoon, rants, a gavotte, Scotch reels, a Hungarian Dance (f. 71b), a Hessian Dance (f. 97b), and a Prussian Dance (f. 99). From a collection of tunes well-known in the British Isles.

Add. 25073, *passim*.

Paper; A.D. 1790. Oblong folio.

"Country-Dances of the year 1790," with instructions for dancing them. See above, p. 132.

Add. 27932, f. 28b.

Paper; late 18th cent. Octavo. See also vol. ii, p. 281; *etc.*

"Foot's Minuet," probably named after Samuel Foote, the actor (1720–1777).

Add. 32237, ff. 92, 109.

Paper; 18th–19th cent. Oblong folio. See also vol. ii, p. 319; *etc.*

Minuet in E minor, and Polacca in C minor, in the hand of Hummel.

Add. 33610, f. 28.

Paper; after 1816. Oblong folio. See also vol. i, p. 129.

"Fisher's Waltz," accompanied by a note from Alexander Fisher (after whom it was named) to Miss Caroline Clift, in which he ascribes it to Archibald Clarke, a bandmaster, who accompanied Lord Amherst to China [in 1816].

Add. 32411, f. 31.

Paper; about 1818. Oblong octavo. See also vol. i, p. 157.

"Dreher": a Bohemian dance, with a bass to the two first bars, in the hand of Johann Christian Lobe.

Add. 32669, *passim*.

Paper; about 1836–1843. Oblong folio. See also vol. ii, p. 425.

Country-dance (f. 1), waltzes (ff. 1b, 2), galop (f. 16), and dance ($\frac{2}{4}$ time) in F (f. 113); from a Sketch-book of Balfe.

List.

Sloane 3501, f. 2b.

Vellum. *Temp.* Henry VIII (?). Octavo.

List of dance-tunes, and others, forming one of the fly-leaves to a 15th-century copy of "The Maister of Game." They are:—"The empureres pavyn," "Vive of Andrea," "The Kynges pavyn and y^e^ galyet (*sc.* galliard)," "Tup[? er]tato & y^e^ tratr(?)e," "Ye quenes dumpe," "Baselena" (?), "Markes (*sc.* the Marquis' ?) galyet," "Blam[e] not my luyt," "Wunderus thynges," "O, pa[r?]tyng is a pynchyn pane," "A rownde," "I must go wauke the wudes so wylld," "Als (?) ye gre[e]n wylloy," "A hornpype," "A Wales hornpype," "Westones galyet," "Mostley" (?), and "Pase (*sc.* Peace?) be."

PART IV.—COMBINED VOCAL AND INSTRUMENTAL MUSIC.

I. Albums.
II. Examples of Harmony.
III. Examples of Melody.
IV. Sketch-Books.

SECTION I.—ALBUMS.

Add. 34608.

Paper; ff. 34. A.D. 1785–1789. Oblong octavo. See also vol. i, p. 74.

Extracts from Burney's *History of Music*, Morley's *Introduction, etc.*, together with specimens of harmony and melody, in the hand of John Stafford Smith.

Add. 35026.

Paper; ff. 73. A.D. 1836–1895. Quarto. See also vol. i, pp. 112, 128, 151, 196, 236, 387, 453; vol. ii, pp. 11, 224, 430, 457, 635, 659; and in the Table of MSS. above, p. v. The names of the various contributors are given in the index to the *Catalogue of Additions*, 1891–1894.

Album begun by Eliza Wesley in 1836, containing the autographs of the principal composers, vocalists, and instrumentalists, and a few others, then in London. Besides the compositions already described (see heading, above), there are also signatures, and in a few cases transcripts of fragments of music—not original—by the following musicians:—Lucy Anderson, 1841. f. 1b;—Sir Julius Benedict, 1867(?). f. 8b;—H. Gamble Blagrove, 1867. f. 8b;—Louisa Bodda-Pyne, 1895. f. 71;—John Braham, 1838. f. 1b;—Arabella Goddard, 1867(?). f. 8b;—Giulia Grisi, 1837. f. 26;—Sir Charles Hallé, 1867(?). f. 8b;—Joseph Joachim. 1862, 1867. ff. 8b, 62b;—Jenny Lind, 1847. f. 46;—Sir George Macfarren, 1867(?). f. 8b;—Fanny Persiani, 1849. f. 47;—Alfred Piatti, 1867. f. 8b;—Elizabeth Rainforth, 1839. f. 28;—J. Sims Reeves, 1849. f. 46;—Ludwig Ries, 1867. f. 8b;—Clara Schumann, 1867. f. 8b;—Robert Schumann, 1867. f. 8b;—Enrico Tamberlik, 1862. f. 43;—and Antonio Tamburini, 1855. f. 43.

SECTION II.—EXAMPLES OF HARMONY.*

Harl. 978, ff. 8b, 9, 14.

Vellum; after 1226. Octavo. See also vol. ii, p. 25.

Example of what appears to be 2-part harmony, in parts, written in small square and diamond-shaped black notes, on a double stave of about 10 red lines, with the C, B♭ and F signatures. Above it is a table of the hexachords. From a MS. written at Reading Abbey.

Add. 4911, *passim.*

Paper; after 1517. Folio.

Examples of Harmony, after 1517. See under Treatises, below (part v).

Printed Book, k. 1. h. 5* (end).

Paper; 16th cent. Octavo. Belonged in 19th cent. to Franz Commer.

Specimens of elegiac, iambic, sapphic, and choriambic metres; set to music for 4 voices or instruments, in parts. Added in MS. at the end of the printed edition of N. Wollick's *Opus Aureum*, 1504.

1. "Da michi te placidum."
2. "Veni, Creator Spiritus."
3. "Ut queant laxis."
4. "Festum nunc celebre."

Add. 27579, f. 88.

Paper; about 1605 (see below). Octavo. See also vol. ii, p. 2.

Fugue, by Jo[hn] Dolandus, *sc.* Douland, from his *Lachrimæ*, published in 1605.

Printed Book, D. 212. c (vol. i, f. 56b; ii, f. 54b; iii, f. 63b).

Paper; after 1613. Small quarto. See also vol. i, p. 280.

"Falsi Bordoni à 3"—two in the 1st and 2nd modes, and one each in the 3rd, 4th, and 6th modes—by Jacobus Morus Viadana, *sc.* Giacopo Mori, of Viadana. Inserted in MS.

* Under this heading are included exercises in harmony not written for special instruments, many of them being adapted to words.

Eg. 1262, ff. 80b, 81b, 122b.

Paper; A.D. 1623–1626. Octavo. See also below (part v, section vii, 24, 61).

FUGUES in 4 parts, from the Album Amicorum of Carl Goepner of Nuremberg.

1. "Fuga contraria ... in epidiapason post sesquitempus." "Johannes Rölling," organist, of Nuremberg, 1624. f. 80b.
2. "Domine, salva nos" ("in unisono. post 3. tempus"). "Casparus Host" (?), organist, of Jena, 1626. f. 81b.
3. "In unisono. post o[ctavam]." "Daniel Kundtmann," of Bohemia, 1623. f. 122b.

Eg. 1312, f. 15.

Paper; about 1648 (see ff. 14, 16). Oblong duodecimo. See also vol. i, p. 115.

"DA PACEM, Domine": fugue for 4 voices (in unison), by Johannes Erasmus Rind[er?]man, organist, of Nuremberg.

Add. 4910, f. 60b.

Paper; A.D. 1669. Folio. See also below (part v, section i).

EXAMPLE of "4-parts simple counterpoint upon an vt re mi," in the hand of Matthew Lock.

Add. 6137, *passim*.

Paper; A.D. 1733. Quarto.

EXAMPLES of harmony, illustrating a Treatise (*q.v.* below, part v, section i), by Charles Hebert.

Add. 34726, ff. 4–16b.

Paper; A.D. 1748. Folio. See also vol. i, p. 300.

EXAMPLES of chromatic and enharmonic modulations, consisting of vocal compositions in 2, 3, and 4 parts, in score, the words taken from Sternhold and Hopkins' version of the Psalms. In the hand, and apparently the composition, of John Travers, though different from the compositions in *The Whole book of Psalms*, published by him in 1746. The initial words, where given in the MS., will be found in Index I of the present catalogue.

Add. 32150, ff. 9–11.

Paper; about 1757–1761. Folio.

EXERCISES in 4-part (and other) harmony, by Johann Gottlieb Naumann. See below (part v, section i).

Add. 5060.

Paper; ff. 37. Before 1760. Quarto.

Examples of 2-part and 3-part harmony, the bass being frequently figured for other additional parts, preceded (ff. 1–9b) by illustrations of hexachords, cadences, *etc.*, by Johann Christopher Pepusch. In the hand of Henry Needler of the Excise Office (d. 1760). For ff. 1, 1b, see Add. 29429, f. 13 (below, under Treatises, 1st half of 18th cent.).

Add. 31033.

Paper; ff. 124. A.D. 1763. Oblong octavo.

Choral-Buch of Johann Gottfried Müller, Dresden, 1763, consisting of the melodies of chorales, with figured basses added in score. At the beginning are some modulations from C major, through all the intermediate major and minor scales, back to C major. For the first lines of the chorales, see Index I.

Add. 34998, f. 10.

Paper; about 1774–1775. Oblong folio. See also vol. i, p. 70.

Fugue in 3 parts, in score, by Samuel Wesley.

Add. 32046.

Paper; ff. 75. A.D. 1777. Oblong octavo.

"Bicinien (*sc.* 2-part fantasias) und Choral-Buch, welches aus chromatischen Tonen hat schreiben lassen . . . G. M. Muffel, von Eschenau auf Eckenhaid, Nürnberg . . . 1777": a collection of studies, consisting of the original melodies of certain chorales, with figured basses added. At the end of the MS. is an alphabetical index of the first lines of the chorales. They are also given in Index I of the present Catalogue.

Add. 11581, *passim*.

Paper; about 1780. Quarto. See also vol. i, p. 71.

Examples of Harmony in the hand of Dr. Charles Burney.

1. "Exempla (Discant) quatuor vocum." "[J.] Froschius," 1535. f. 2b.
2. "Fuga ad Minimam"; in 4 parts. "Jodocus Pratensis." From Glarean (p. 453), 1547. f. 4.

Reversing the volume.

3. Extemporaneous Bass. "Crotch" (*æt.* 4). f. 41b.
4–6. Three examples of 2-part harmony. "Marchetti di Padua." From Gerbert (ii, p. 74). f. 41b.
7. "Canto figurato." "Gioanni Bonadies" (the master of Franchinus), 1473. From Padre Martini (i, p. 188). f. 41b.
8–18. Fugues on "Non nobis, Domine," *etc.*, Use of the false 5th, Extraneous modulation, Imitation, *etc.* "Pietro Aron," 1545. From the *Lucidario in Musica*. ff. 38b, 38.
19. Two-part harmony. From "Calvisius" (ch. xi), 1592. f. 37b.
20. Double counterpoint. From "Cerone" (p. 786). f. 37.
21, 22. "Syncope." From "Calvisius" (ch. x). f. 36.
23. Four-part harmony. "[Charles] Butler," 1636. From *Principles of Music* (p. 42). f. 36.

Add. 11585, ff. 13, 14b, 35–37b.

Paper; before 1782. Oblong quarto. See also vol. i, p. 314.

Examples of Harmony taken from "Franchinus Gaforus," *sc.* Gaforio (nos. 3, 4, 7), *etc.*

1. Point of imitation, *etc.* "Merula." f. 13.
2. Imitations. "Agostino Facho," organist of Vicenza cathedral, 1636. f. 14b.
3. Fragments of counterpoint, including one from a motet by "Tinctor." ff. 35–36.
4. Eight Rules of Counterpoint. f. 36.
5. Simple Counterpoint upon a Plain song, and Florid Counterpoint "organizans." f. 37.
6. Fragments by "Okenheim," or "Okeghem." From Glarean's *Dodecachordon.* f. 37.
7. Recapitulation of all Gaforio's rules of Counterpoint. f. 37b.
8. "Règle de l'octave, or Harmony of the 15th, 16th, 17th and 18th centuries." f. 37b.

Add. 11586, ff. 46–48.

Paper; before 1782. Oblong folio. See also vol. i, p. 71.

"Specimens of Dr. Blow's Deformities, or Crudities," taken by Dr. Burney from *Divine Harmony, Amphion Anglicus, The Theatre of Music, etc.*

Add. 34608, *passim.*

Paper; about 1785–1789. Oblong octavo. See also vol. i, p. 74.

Specimens of harmony, *etc.*, in the hand of J. Stafford Smith.

Eg. 2468, f. 35.

Paper; 18th cent. Oblong folio. See also vol. i, p. 224.

"Concentus ab eodem Auctore [Angelo Berardo] in exemplum Modi tertii." From Fux' *Gradus ad Parnassum* (1725), p. 229.

Add. 29298.

Paper; ff. 102. 18th cent. Folio.

Examples of harmony, apparently by Dr. Benjamin Cooke. See under Treatises, below (part v).

Add. 31701.

Paper; ff. 10. 18th cent. Folio.

"Contra-punctischen Übungen über den Cantum firmum durch alle Intrewallen so wol in der Geraden als Gegen-bewegung, nebst einigen canonischen Mustern von Joh[ann] Phil[ipp] Kirnberger." The German headings are probably autograph.

Add. 31898.

Paper; ff. 94. 18th cent. Oblong octavo.

Studies, consisting of the original melody, with a figured bass, of well-known German chorales. Anonymous. At the end is an alphabetical index of first lines, which are also given in Index I of the present Catalogue. The words and melodies of many of the chorales appear in Add. 32137 (see vol. i, p. 153), but the harmonies are different.

Add. 25076, ff. 23 and 35b–27 (reversed).

Paper; late 18th cent. Oblong folio. See also vol. ii, p. 322; *etc.*

Exercises in writing out a figured bass, in transposing, *etc.* Anonymous.

Add. 31995, *passim.*

Paper; 18th cent. Oblong octavo. The name of Müller is written in pencil at the end. See also vol. i, p. 125; ii, p. 8.

Examples of harmony, *etc.*, in a German hand.

1. Consonances, and Dissonances, including one by "J. P." (possibly John Playford). ff. 1–7b *passim.*
2. Fugues. ff. 8, 10b, *etc.*
3. Canons (?), written in a musical shorthand. ff. 21b–23.
4. "Scala Mystica. Wie man von einer Catenz (*sc.* Cadence) in die ander gehen kan." f. 23.

Add. 14166, f. 43b.

Paper; early 19th cent. Oblong quarto. See also vol. i, p. 343.

"Studio a 4 sulla nota ferma," by [Alessandro?] Scarlatti. In the hand of G. Sigismondo.

Add. 27669, ff. 38–37 (reversed).

Paper; about 1802. Octavo. See also below (part v, section iii).

Examples of 4-part harmony, in the hand of Dr. John Wall Callcott.

Add. 32048.

Paper; ff. 23. Before 1805 (see below). Large oblong octavo.

"Choral-buch...mit Harmonieen versehen von Heinrich Ludwig Möring ([gestorben]...1805)...Schuler [? J.] Carl Kaufmann's... [empfangen] von der...wittwe [Philippine] Livius, der Tochter... Gottfried Möring" [of whom a short account follows]. Signed... "F. A. Grasnière . . . 1848." The initial words of the chorales to which Möring has written figured basses are given in Index I.

Add. 32047.

Paper; ff. 66. A.D. 1815. Oblong octavo.

"CHORAL-BUCH," *sc.* the original melodies of a large number of chorales, with figured basses written to them, as exercises, by F. A. Grasnière, assisted by [Gottfried] Möring, organist of a church at Berlin (see the companion volume, Add. 32048, above). The initial words are given in Index I.

Add. 32411, *passim.*

Paper; about 1818. Oblong octavo. See also vol. i, p. 157.

EXAMPLES of Harmony in various forms of composition, chiefly fragmentary and in compressed score, collected by Johann Christian Lobe, the flutist. The principal ones are :—

1–4. Four, including one from "Titus." "Mozart." f. 3.
5. Part of a movement from a symphony in E♭. "Haydn." f. 3b.
6. Fugue. "Mozart." f. 4b.
7. Fragment. "[Friedrich Wilhelm] Marpurg." f. 5b.
8. "Contrapunct in der None." f. 20b.
9. Example from *Kunst der Fuge.* "[Johann Sebastian] Bach." *ib.*
10. "Contrapunct [in der] Octav[e]." f. 21.
11. Canon à 3, in B♭. f. 22.
12. Example. "Haydn." f. 28.
13. "Harmonie der Nachahmung." *ib.*
14. Example. "Haydn." f. 28b.
15. Fragment from Spontini's "[Die] Vestalin." f. 29b.
16, 17. Examples of Resolution. "Mozart," and "Lobe." f. 29b.
18. Example from Mozart's "[Die] Zauberflöte." f. 30b.
19. Part of movement from sonata in A minor for violin and pianoforte. "Beethoven." f. 34b.
20. Allegro. "Mozart." f. 36b.
21. Fragment of one of the *Valses en form[e] de Rondeaux.* "Hummel," op. 103, no. 3. f. 38.
22. Fragment of a waltz. "Beethoven," op. 120. f. 38b.
23. Example. "Hummel." f. 40b.
24. Example from "[The Battle of] Vittoria." "Beethoven." f. 41b.
25. Another. "Beethoven." f. 42.
26. Fragment from the quintet, no. 1. "Mozart." f. 42b.
27, 28. Two examples, the first from symphony in C. "Mozart." f. 48.
29. Part of movement from a trio in E♭. "Mozart." f. 48b.
30, 31. Examples. "Rossini," and "Mozart." f. 49.
32. Canon. "Bernhard Romberg." f. 53.
33. Fugue (beginning). "Carl Maria von Weber." f. 53b.
34. Example from concerto in D. "Mozart." f. 60.
35. Example from symphony, op. 80. "Haydn." f. 60b.
36. Example from symphony, op. 21. "Beethoven." f. 61.
37. Another, from quartet. "B. Romberg." *ib.*
38. Example from the "Tod Jesu." "Grau[n]." f. 61b.
39. Example from Requiem. "Mozart." *ib.*
40. Example from symphony. "Haydn." f. 63b.
41. Fragments of quintet, no. 5. "Mozart." f. 66b.

Add. 31239, ff. 15–end *passim*.

Paper; about 1825–1829. Oblong octavo. See also vol. i, pp. 102, 127, 151, 190, 235; above, pp. 144, 264; and below (section iii).

Examples of harmony, musical figures, *etc.*, in the hand of Samuel Wesley, many of them probably original.

1. Fugue (theme only). f. 15.
2–5. Sequences. ff. 16b, 17, 18, 19b.
6–9. Diabasis. ff. 22, 24b (1826)–26.
10. Fugue (embracing "omnes Mutationes Fugarum"). f. 26b.
11–13. Diabasis. ff. 27b–28b.
14. Metathesis. f. 29b.
15. Diabasis. f. 30.
16. Fugue. f. 30.
17–19. Diabasis. ff. 30b, 31, 32.
20. "Thema quo pleræque omnes mutationes ejusdem complectuntur." ff. 34b–36.
21. Fugue. ff. 36, 38.
22–27. Diabasis. ff. 36b, 37b, 38b, 39b, 42, 42b.
28. Metathesis. f. 43.

Nos. 29–48 are headed "For Fugues," though some of them appear to be not merely themes, but the opening bars, of fugues. At the beginning is the date 28 Oct. 1829, in pencil:—

29–37. In various keys. Anonymous. ff. 45–46b.
38–48. Fugues by "Handel." f. 47;—by "T. Linley, jun." f. 47b;—by "J. Worgan." f. 47b;—by "Handel." f. 47b;—by "S. W[esley]" (two). f. 48;—Anonymous. f. 48;—by "S. W[esley]." f. 48b;—by "W. Linley." f. 48b;—by "T. Linley, jun." f. 48b;—by "W. Jackson [of Masham]." f. 48b.

Eg. 2465, ff. 1–15.

Paper; after 1840? (see f. 1). Oblong quarto. See also vol. i, p. 462.

"Octo melodiæ octo modorum harmonice factæ, ut modulabantur sæculo vii ad præscriptum Adami de Fulda et Franchini Gaforij"; in the hand of Abbé Fortunato Santini, by whom they appear to have been collected, and in part harmonized, for his friend the Rev. Edward Goddard. They are set to the opening words of the "Gloria Patri," or the Psalm "In Exitu Israel." Besides the authors mentioned above, Santini quotes Zarlino; and, according to the Rev. Thomas Helmore (who annotated the volume in 1868), he probably also used a work of Alfieri's published in 1840. Helmore has himself collated portions of the MS. with another supposed to be the work of Giuseppe Baini.

Add. 36740, f. 137; 36742, *passim*.

Paper; A.D. 1877, *etc.* Folio. See also vol. i, p. 112.

Exercises in 4-part harmony, by Arthur Goring Thomas. *Autograph.*

36740. Two written on themes given originally at the "Concours" [Paris], in 1849 and 1854. Probably composed in 1873–1875, when he was a student. ff. 137, 137b.
36742. Fugues, "Divertissements," *etc.*, composed at Malvern, *etc.*, in 1877. ff. 3–28, 46–47b.

Eg. 2451, f. 92b.

Paper; 19th cent. Oblong octavo.

Capriccio à 12, by Scarlatti. See above, p. 279.

SECTION III.—EXAMPLES OF MELODY.*

Add. 11585, ff. 12b–16 *passim*.

Paper; before 1782. Oblong quarto. See also vol. i, p. 314.

"Fragments of Italian melody in the 17th century"; collected by Dr. Burney.

1. Division. "Pallavicino." From Madrigals, Bk. vii, 1611. f. 12b.
2. Subject of fugue. "Pallavicino." From Madrigals, Bk. viii, 1612. f. 12b.
3, 4. Two passages. "Antonio Cipra." From Madrigals, Bk. iii, 1605. f. 12b.
5–13. Cadenza, *etc.* "[Tarquinio] Merula." f. 13.
14–20. Subject of fugue, *etc.* "Merula." f. 14b.
21, 22. Fragments. "[Giovanni?] Ferrari." f. 16.

Add. 34608, *passim*.

Paper; about 1785–1789. Oblong octavo. See also vol. i, p. 74.

Fragments of melodies, *etc.*, in the hand of J. Stafford Smith.

Add. 31995, ff. 3b, 8b.

Paper; late 18th cent. Oblong octavo. See also vol. i, p. 125; *etc.*

Examples of Syncopation (f. 3b), and of Changing-notes (f. 8b); in a German hand.

Add. 30952, f. 81b; **30953**, f. 197b.

Paper; 18th–19th cent. Quarto. See also vol. ii, p. 373; *etc.*

Examples of "common time cut in two," *etc.*, in the hand of Charles Dibdin. From *The Musical Mentor*, p. 64.

Add. 32411, ff. 29b, 62.

Paper; about 1818. Oblong octavo.

Themes by Haydn (f. 29b) and Bach (f. 62), in the hand of J. C. Lobe.

* See also under National Music, *passim* (vol. ii, pp. 198–209).

Add. 31239, ff. 15–44 *passim.*

Paper; about 1825–1829. Oblong duodecimo.

THEMES for various compositions, in the hand of Samuel Wesley.

1. Rondo (in quiet style). f. 15.
2. Barrel-organ tune. f. 17b.
3, 4. Themes (in the bass). ff. 31b, 32.
5. Theme (in the soprano clef). f. 44.
6–25. Themes for fugues. See under Harmony, above (section ii). ff. 45–48b.

SECTION IV.—SKETCH-BOOKS.*

Add. 29801, ff. 39–162.

Paper; about 1784–1800. Oblong folio. See also vol. ii, pp. 5, 47; and the Table of MSS., above.

A COLLECTION of leaves roughly arranged, containing sketches of compositions by Beethoven, apparently commenced as early as 1784 (supposed date of Concerto in A, sketched on f. 154b). The inscription on f. 38 "Notirungsbuch F" appears to refer to another sketch-book. The present MS. is bound up with one of a similar nature dating from about 1811. A considerable portion of the sketches has been identified, largely from Mr. J. S. Shedlock's articles in the *Musical Times* (1892) and G. Nottebohm's *Beethoveniana* and *Zweite Beethoveniana*; and is described elsewhere.

Add. 30392.

Paper; ff. 96. A.D. 1790–1795. Quarto.

SKETCH-BOOK of compositions by Dr. William Crotch. For the contents, see vol. i, p. 75.

Add. 29295.

Paper; ff. 170. About 1797–1805. Oblong folio.

SKETCHES of compositions in the hand of C[harles] Weichsel, with extracts from the works of [Ludwig] Spohr (ff. 119b–123, 132), [Joseph] Mayseder (ff. 124–127b), [Friedrich Ernst] Fesca (ff. 125b, 128b, 130b), and [Louis Charles] Maucourt (f. 132b), most of them apparently written for the violin, *etc.* For those portions of the MS. which it has been possible to classify, see above, p. 16.

* Under this heading are described those portions of the sketch-books which it has been found impossible to classify under any other heading.

Add. 17821–17833, *passim*.

Paper; 18th–19th cent. Oblong folio and quarto, *etc.*

Sketch-books of compositions, chiefly for the double bass, by Domenico Dragonetti, with numerous explanatory notes in the hand of his friend Vincent Novello, who presented the MSS. to the British Museum in 1849. For the compositions which have been identified, see vol. i, p. 464; vol. ii, pp. 88, 370, 604; and in the Table of MSS., above.

Add. 32237.

Paper; ff. 114. 18th–19th cent. Oblong folio.

Compositions, vocal and instrumental, most of them unfinished and some only sketched in pencil, in the hand of Hummel. For those which have been more or less identified, see vol. ii, p. 319, *etc.*

Add. 31766.

Paper; ff. 60. A.D. 1808. Oblong folio.

Sketch-book [by Beethoven], containing chiefly sketches for the Pastoral symphony. It is dated at the beginning 1808, and evidently belongs to the first half of that year. According to Gustav Nottebohm, who has given an account of the MS. in his *Zweite Beethoveniana* (pp. 252, 369, *etc.*), twenty-eight or twenty-nine leaves have been lost; two have certainly been cut out (between ff. 42 and 43) since the original numeration. Dr. F[erdinand] S[imon] Gassner of Carlsruhe received the MS. in Vienna from Anton Graeffer in 1842. For those portions which have been identified, see the Table of MSS., above.

Add. 29801, ff. 1–37.

Paper; [about 1811]. Oblong folio. See also vol. ii, p. 399.

"Beethoven. Skizzenbuch. B": consisting almost exclusively of "Skizzen zu den 'Ruinen von Athen,'" with a few (ff. 11, 11b) "zu 'König Stephan.'" Three leaves have been lost. It has been bound up with an earlier sketch-book (see above, p. 291).

Eg. 2795.

Paper; ff. 16. About 1825. Octavo.

Sketch-book of compositions by Beethoven, assigned to the above year as containing chiefly sketches of the quartets (op. 130–133), described above, p. 214. There are also several in $\frac{3}{8}$ time (ff. 6–8).

Add. 29997.

Paper; ff. 42. About 1826, *etc.* Oblong folio.

Sketches of musical compositions in the hand of Beethoven. The volume may be divided into two portions, of which the former (ff. 2–5)

contains what appear to be sketches of the C♯ minor quartet, op. 131 (see above, p. 215); and the latter, miscellaneous sketches, most of them apparently dating from the end of the 18th and beginning of the 19th century. Those which have been more or less identified (one or two of them from information supplied by Mr. J. S. Shedlock) have been already described (see vol. i, p. 381; vol. ii, pp. 9, 399, 626; above, pp. 10, 129, *etc.*; and below, part v, section i). On f. 33 is a fragment of a movement in $\frac{3}{4}$ time and the beginning of an Andante affettuoso assai in F (common time), apparently from a pianoforte quartet or string quintet. On f. 14 is the date 1815. The figures 816 (f. 9) and the address "Seilerstat[te] N° 855" (f. 13) would appear to connect that portion of the MS. (ff. 9–13) with the year 1816, in which Beethoven is known to have been residing in that neighbourhood.

Add. 32669–32672.

Paper; ff. 113, 49, 45, 95. About 1836–1865. Oblong quarto and folio.

Sketch-books by Michael William Balfe, containing, besides various nondescript musical pieces, compositions described elsewhere (see vol. ii, pp. 22–3, 425–7, 430, 432–3, 635–6, 638; and above, pp. 40, 146).

PART V.—WORKS RELATING TO MUSIC.

I. Treatises.
II. Histories.
III. Dictionaries.
IV. Lectures.
V. Biographical Miscellanea.
VI. Specimens of Musical Notation, *etc.*
VII. Descriptions and Drawings of Musical Instruments, Orchestras, *etc.*
VIII. Campanology.
IX. Musical Societies.
X. Programmes.
XI. Catalogues.

SECTION I.—TREATISES.*

"Κλεονείδου Εἰσαγωγὴ Ἁρμονική"; published in 1557 as the work of Euclid, but probably rather earlier, its doctrine coinciding with that of Aristoxenus (b. about B.C. 354). The exact date of Cleonides is not known (see art. Euclide in Fétis' *Biographie Universelle*). The treatise begins "Ἁρμονικὴ ἐστὶν ἐπιστήμη." **Add. 27863**, ff. 108–121 (16th cent.).

Books i and ii, and the beginning of Bk. iii, of "Περὶ μουσικῆς," by Aristides Quintilian. Begins "Ἀεὶ μὲν ἐμοὶ θαυμάζειν." [Meibom, 1652.] **Harl. 5691**, ff. 94–133b (16th cent.).

Another copy of the work by Aristides Quintilian, in the same hand. **Add. 19353**, ff. 169–236b (16th cent.).

The "Harmonica" of Claudius Ptolemæus, translated into Latin by Nicolaus Leonicenus of Ferrara, at the instigation of Pietro Barotio, bishop of Padua, and Franchino Gaforio. Transcribed in 1499 by the latter, whose arms are on f. 3. **Harl. 3306** (ff. 46).

"Κλαυδίου Πτολεμαίου Ἁρμονικῶν [*βιβλία γ*"]; with diagrams and (at the end) an index of the contents. Begins "Ἁρμονικὴ ἐστι δύναμις." Published by Dr. John Wallis, in 1682, with a Latin translation. **Burn. 101**, ff. 2–96b (16th cent.).

* Under this heading are included also short notes and fragments of larger works, relating to the theory of music and singing, as well as diagrams of modes and scales, *etc.* They are arranged as far as possible under the date of the original authors, where known. The abbreviations Gerb. and Couss. refer to Martin Gerbert's *Scriptores ecclesiastici de Musicâ* (1784), and E. de Coussemaker's *Scriptores de Musicâ* (1869).

ANOTHER COPY of Claudius Ptolemæus' work; with diagrams, and marginal and interlinear *scholia* in Greek. 16th cent. **Burn. 102** (ff. 68).

ATHENÆUS, "Deipnosophistæ," in Greek [ed. pr. 1514]: the musical portions, *sc.* Bks. iv, xiv, containing descriptions of musical instruments, especially as used in the dance, accounts of flute-players, different forms of songs, *etc.* **16 C. xxiv**, ff. 56–61b, 305–319 (15th cent.).

EPITOME of the same, in Greek. **16 D. x**, ff. 39b–43, 224–233 (16th cent.).

"ΠΟΡΦΥΡΙΟΥ *εἰς τὴν Ἁρμονικὴν Πτολεμαίου* [*ὑπόμνημα*]": a commentary on the "Harmonica" of Claudius Ptolemæus, with an index at the end. Begins "*Τὴν μουσικὴν πᾶσαν.*" The preface is wanting. **Burn. 101**, ff. 97–172b (16th cent.).

ANOTHER COPY of Porphyry's commentary on the "Harmonica" of Claudius Ptolemæus, containing also the preface, "*Πολλῶν αἱρέσεων,*" omitted in Burn. 101 (above). The original ascription, "*Πορφυρίου*" (?), has been altered into "[*Μανούηλ*] *Βρυεννίου*," but the work is quite distinct from that writer's "Harmonica." 16th cent. **Burn. 103** (ff. 125).

ANOTHER COPY of Porphyry's commentary (with diagrams), as far as Bk. ii, ch. 6. **Add. 19353**, ff. 33–168b (16th cent.).

"'ΑΛΥΠΙΟΥ *μουσικὴ εἰσαγωγή*" [ed. pr. 1616]. Alypius appears to have flourished in the 4th century (but see Fétis' *Biographie Universelle*). **Add. 19353**, ff. 237–254b (16th cent.).

"'ΑΡΙΣΤΟΞΕΝΟΥ *ἁρμονικῶν στοιχείων* [*βιβλία γ*]," beginning "*Τῆς περὶ μέλους*" [ed. pr. 1616]. **Add. 19353**, ff. 2–32b (16th cent.).

TRANSLATION of part of "The first Book of the Elements of Harmony by Aristoxenus"; by Dr. Callcott. **Add. 27647**, ff. 2–6 (A.D. 1797).

"EXCE[R]PTIONES de Musicâ S[ancti Aurelii] Augustini," beginning "Rixas verborum libenter pretereo." They are rather abstracts than extracts, taken at random from St. Augustine's six books on Music [ed. pr. 1530]. **4 B. x**, ff. 69b–74b (early 13th cent.).

"AURELII AUGUSTINI. . . de Musicâ [Libri i–v]," beginning "Modus quis pes." **Harl. 228**, ff. 111–158b (13th cent.).

COMPLETE COPY of the same work, "De Musicâ Libri vi," by St. Augustine. Belonged to Worcester priory. **5 C. vi**, ff. 1–28 (13th–14th cent.).

ANOTHER COPY. Belonged to Simon, Abbot of Ramsey. **5 D. x**, ff. 30–48 (14th cent.).

Another copy, transcribed, by Joannes [Tortelli] Arretinus, Venice, 1423. The interlocutors in the dialogue are here named M[agister] and D[iscipulus]. It is preceded by a copy, in the same hand, of the author's introductory letter to Memorius. **Harl. 5248**, ff. 1–121b.

Imperfect extracts from the "De Musicâ Libri v" of Boethius [ed. pr. 1492]. The numbers of the chapters are given below as in Migne's *Patrologia*, lxiii, col. 1178, *etc.* **Harl. 3595** (10th cent.).

1. Bk. i, ch. 13 to the middle of ch. 16. ff. 50, 50b.
2. Bk. ii, middle of ch. 19 to the last word but one of ch. 22. ff. 51–52b.
3. Bk. ii, middle of ch. 30 to the middle of Bk. iii, ch. 1. ff. 53–54b.
4. Bk. ii, near end of ch. 25 to near end of ch. 28. ff. 55–56b.

"Musicalis Institutio, a Boetio in Latinum translata de Greco" (!), *sc.* the treatise "De Musicâ" by Boethius. Begins "[O]mnium quidem perceptio sensuum." **Ar. 77**, ff. 6b–62 (11th cent.).

Another copy, Bks. i and ii only, probably written in France; with glosses, marginal notes, and a few diagrams illustrative of the text. **Harl. 2688**, ff. 55–66b (11th cent.).

Imperfect copy of the same, apparently written in England. There are gaps of one or two leaves after ff. 14 and 41, and of one leaf after ff. 20 and 29. Late 12th cent. **Harl. 5237** (ff. 42).

1. Bk. i, ch. 22 (end)—Bk. ii, ch. 29 (end). f. 1.
2. Bk. iii, ch. 1 (middle)—ch. 12 (near beginning). f. 15.
3. Bk. iii, ch. 12 (end)—Bk. iv, ch. 4 (end). f. 21.
4. Bk. iv, ch. 5 (middle)—Bk. v (end of prologue). f. 30.
5. Bk. v, ch. 3—ch. 8 (middle). f. 42.

Another copy, written in England, with diagrams very similar to those published in the 1492 edition of his works. A leaf is missing after f. 34, but none at the end (in spite of the inscription there to that effect). Belonged to John Theyer in the 17th century. **15 B. ix**, ff. 3–49b (12th–13th cent.).

A richly illuminated copy of the same, containing a "Prohemium" to Bk. v not given in the 1492 edition.

The conjectural reading of the inscription (half erased) on f. 2 is:—"Liber [diversarum] liberalium artium quem dedit Regi R. dominus Franciscus Carachioli (?) Cancellarius Parisiensis" [fl. 1311]. The R. is supposed to represent Robert of Anjou, King of Naples. The arms of Caraccioli of Pisciotta, to which branch the Chancellor belonged, are inserted in several of the illuminated borders. For a further description of the MS., see the printed Catalogue of Arundel and Burney MSS. **Burn. 275**, ff. 359b–390 (early 14th cent.).

Extracts from the same work by Boethius, written in England. **Harl. 957** (early 14th cent.).

1. The beginning of Bk. i, and portions of chapters 2–5, 9–15. ff. 1b, 2.
2. Portions of Bk. i, chapters 33, 34; Bk. ii, chapters 1–3; and Bk. iv, chapters 1, 13, 14. ff. 32, 32b.

Extracts from the same work, Bk. i, chapters 1 and 21. At the end of a MS. by N. Burzio. **Add. 22315**, ff. 65, 65b (about 1473–1478).

Another copy, with the alternative title "De Armonicâ Institutione": a beautifully written MS., with the Medici arms (ff. 1b, 2), probably executed for Leo I. before he became pope (1513). After the words "nusquam una" with which the work usually ends, are added the words "Longobardorum inuidia." **Lansd. 842 A**, ff. 107–163b.

Extract from the same (Bk. i, ch. 1), beginning "Ἐπεὶ ἄν Τιμόθεος ὁ Μιλήσιος." Two copies, with a Latin translation written under the first. Joseph Scaliger describes the passage as "Δόγμα Σ[π]αρτιατῶν κατα τῆς Τιμοθέου τοῦ Μιλησίου περὶ τὸν ἀριθμὸν τῶν χορδῶν καινοτομίας." **Sloane 2764**, ff. 128–129b (17th cent.).

Cassiodorus, "Secularium Litterarum Liber secundus," or (as it is described on f. 52) "Liber Institutionum humanarum Rerum." Chapter 5, "De Musicâ." Belonged to St. Nicholas' Hospital, near Cues, on the Moselle. **Harl. 2637**, ff. 38b–44 (9th cent.).

Isidore, "Etymologiæ" [ed. pr. 1472]: the musical portions, *sc.* Bk. iii, ch. 9 ("Inter arithmeticam et geometriam"); and chapters 15–23, "De Musicâ" (beginning "Musica est peritia* modulationis"). **Harl. 2686**, ff. 35–38b, and **Harl. 3941**, ff. 39b–44b (9th cent.); **Ar. 129**, ff. 33b–37, and **6 C. i**, ff. 26–28 (10th cent.); **Harl. 3099**, ff. 25–27b (A.D. 1134?); **Harl. 2660**, ff. 26b–29 (A.D. 1136?); **Add. 15603**, ff. 31–33b (mid. 12th cent.); **Burn. 326**, ff. 36b–40, and **12 F. iv**, ff. 48–50b (12th cent.); **Add. 22797**, ff. 24–26 (early 13th cent.); **Burn. 328**, ff. 31b–34 (13th–14th cent.); **Eg. 630**, f. 224b (Bk. iii, ch. 15–23, 14th cent.); **Eg. 2835**, ff. 19–23, and **Harl. 6**, ff. 23b–25b (14th cent.); **Lansd. 433**, ff. 67, 67b (fragment, 14th cent.); **Add. 21998**, ff. 53b–56b (14th cent.); **Harl. 3151**, ff. 26–32b (Bk. iii only, 14th–15th cent.); **Add. 22798**, ff. 14b–16 (beg. 15th cent.).

Letter of Helisachar [Abbot of S. Ricquier] to Nidibrius (*sc.* Nibridius), Archbishop of Narbonne, about an Antiphonal which he was engaged in compiling at the instigation of the Archbishop. Begins "Reverendissimo meritoque venerando Nidibrio." For other contents, see above. **Harl. 2637**, ff. 53b–55 (10th cent.).

Treatise, beginning "Musicam disciplinam," by Aurelianus Reomensis. Chapters 1, 2, 5, and portions of chapters 8, 10, 11 [Gerb. i, 27]. **Ar. 77**, ff. 1–3 (11th cent.).

"Sc[h]olica Enchiriadis de Musicâ," beg. "Sicut voces (*sic*) articulatæ"; usually ascribed to Hucbald, a monk of St. Amand-sur-l'Elnon, in Flanders. It is properly "Musica Enchiriadis" [Gerb. i, 152], the "Scholica Enchiriadis" ("Musica, quid est"), beginning at f. 71. **Ar. 77**, ff. 63b–87b (11th cent.).

* Scientia, in Harley 2686.

ANOTHER COPY of "Musica Enchyriadis," followed (f. 32) without a break by the "Scholica Enchyriadis." **Add. 17808**, ff. 23–49b (11th cent.).

THE BEGINNING, chapters 9 to 15 (middle), and the first half of ch. 17, of the "Musica Enchiriadis." **Harl. 3199**, ff. 65–69b (13th cent.).

"QUID EST MUSICA? Veraciter canendi scientia"; preceded by the prologue ("Petistis obnixe"). Both are published by Gerbert (i, 251), as the work of Odo of Cluny, but they are not in Bigne's edition of the latter's works (1609). It is no doubt the Enchiridion referred to in Add. 17808 (below, p. 299). The diagrams are omitted in the present MS., though spaces are generally left for them. **Add. 10335**, ff. 14b, 15b (11th–12th cent.).

"TERCIUS LIBER . . . Guidonis in musicam sub dialogo": another copy of the same work. It is preceded (f. 24b) by a prologue beg. "Quicquid igitur auctoritate philosophorum," and (f. 25) by another version of the commencement of the dialogue, beginning with the same words. Published by Gerbert (i, 252), but with another prologue, and without the second version, as the work of Odo of Cluny. The passage beg. "Quantumcunque uero omnium modorum" (f. 32) and ending "quantum similiores" (f. 33b) is also omitted by Gerbert, as well as the eighteen concluding verses (beg. "Ecce patet"); the passage beg. "Hæc pauca" (f. 33b) is printed by him at the end of Guido's letter to Michael (as in Add. 4915, below), and certainly is out of place here, referring, as it does, to the Enchiridion of Odo of Cluny as if it were distinct from the present dialogue. At the end is written "Expliciunt toni Guidonis." **Harl. 281**, ff. 24b–33b (14th cent.).

"EXPLANATIO Artis Musicæ sub Dialogo": substantially the same as the preceding work, but with considerable textual variations. **Add. 4915**, ff. 33b–45 (before 1778).

"RATIO BREVITER EXCERPTA de Musicâ," beginning "Quinque sunt consonantiæ musicæ." Anonymous, probably of the 10th century. The first two leaves (with the exception of the last three lines) correspond with the version printed by Gerbert (i, 338), but the remaining part (giving a detailed account of the eight ecclesiastical "tropi" or modes as sung in various antiphons, *etc.*) is omitted by him, an entirely different ending (occupying one page) being substituted for it. **Add. 17808**, ff. 50–55b (11th cent.).

ANOTHER COPY: beginning only. **Harl. 3199**, f. 70b (13th cent.).

"CITA ET VERA DIUISIO monochordi in diatonico genere," beginning "Dimidium proslambanomenos est mese": the first few lines of Bernelinus' treatise [Gerb. i, 313], the first part of which is copied *verbatim* from Hucbald's "De musicâ." For a description of the rest of the MS., see below. **Sloane 1621**, f. 4 (11th cent.).

ANOTHER COPY: beginning only. **Harl. 3199**, ff. 69b–70 (13th cent.).

THE "TONARIUS" of Berno Augiensis, beginning (f. 92b) "Autenticus protus"; preceded by the prologue. The work itself was first printed, in 1784, by Gerbert (ii, 79), the prologue having been printed by Bernard Pez in 1721. **Ar. 77**, ff. 87b–98 (11th cent.).

"DOMINO Deoque dilecto...Piligrino [Archbishop of Cologne]... Bern[o Augiensis, *sc.* of Reichenau"], beginning "Omnis igitur regularis Monocordi Constitutio": being the prologue to his "Tonarius." **Add. 4915**, ff. 45–59 (before 1778).

TREATISES, *etc.*, relating to music, by Guido d'Arezzo; probably written in France. **Add. 17808** (11th cent.).

1. "Michrologus, id est Brevis Sermo in Musicâ, compositus a Domno Guidone [Aretino]"; preceded by some prefatory verses ("Gymnasio musas placuit reuocare solutas"), and the "Epistola Guidonis ad Teodaldum Aretinæ Civitatis Episcopum" (beg. "Divini timoris"), which runs without a break (in the present MS.) into the Prologue ("Cum me et naturalis conditio"). Ch. 1 of the "Micrologus" begins "Igitur qui nostram disciplinam petit." M. Hermesdorff assigns the date to 1024–5. [Gerb. ii, beginning.] f. 1b.
2. "Musicorum et cantorum magna est distantia": a long poem printed in Gerbert, immediately after the "Micrologus," as "Musicæ Guidonis regulæ rhythmicæ in Antiphonarii sui prologum prolatæ." It is preceded (as in Gerbert) by some explanatory verses, beg. "Gliscunt corda." f. 11b.
3. "Temporibus nostris super omnes homines fatui sunt cantores": described at the end as "quasi in prologum Antiphonarii de modorum et neumarum formulis . . . prosaice dicta." Printed in Gerbert, immediately after no. 2, as "Aliæ Guidonis Regulæ de ignoto cantu," being followed there by the treatise known by the latter title, which is however omitted in the present MS., the reader being referred back to the "Micrologus," as well as to the "Enchiriadis" of Odo of Cluny (see Add. 10335, above, p. 298), in a passage beg. "Hæc pauca" (bottom of f. 18), printed by Gerbert at the end of the following article (no. 4). f. 17.
4. "Aut dura sunt tempora": a letter [de ignoto cantu], addressed by "G[uido]," "Beatissimo . . . fratri M[ichaeli]," formerly a fellow-monk in Pomposa Abbey. Printed by Gerbert after the treatise "De ignoto cantu" alluded to above (no. 3). The celebrated words "Ut queant laxis" are replaced in the present MS. by those of the second verse "Trinum et unum." The passage beg. "Hæc pauca," printed by Gerbert (as referred to above), is omitted here. ff. 18b–22b.

TREATISES, *etc.*, by Guido d'Arezzo. *Conf.* Add. 17808 (above). **Add. 10335** (11th–12th cent.).

1. The "Micrologus," preceded by part of the prologue (the beginning lost), and the capitula or table of contents. There are gaps of single leaves after ff. 5b and 8b, and of several leaves at the end (from the end of ch. 18); and the greater part of ch. 10 and some of the diagrams (printed by Gerbert) are omitted. ff. 1–10b.
2. The conclusion of "Temporibus nos-

tris," with music expressed by neums on a stave of 3 plain lines. f. 11.
3. The letter to Frater Michael. A long passage which should follow the diagram on f. 14 is here omitted. ff. 11–14.
4. "Gliscunt corda." f. 14b.

EXTRACTS from the Micrologus, and other works, by Guido d'Arezzo. **Harl. 3199** (13th cent.).

1. "De constitutionibus in Musicâ" [from the "Regulæ Musicæ Rhythmicæ" of Guido d'Arezzo]. f. 55b.
2. "Temporibus nostris." f. 56b.
3. "Ad inveniendum ignotum cantum": the latter portion of Guido's epistle to Michael, containing (f. 59b) the hymn "Ut queant laxis." ff. 58b–65.
4. "De Tonis," beg. "Tonus dualem significationem habet." Rather similar to the "Procœmium Tonarii" of Odo of Cluny [Gerb. i, 248]. Probably by Guido. f. 74.
5. "Prologus in musicam Guidonis," beg. "Dum (*sic*) me et naturalis conditio" [the "Micrologus," as far as the middle of ch. 15]. ff. 79–88b.
6. "Quod si ipsam b mollem uis omnino non habere" ["Micrologus," middle of ch. 8 to beginning of ch. 14]. ff. 91b–94b.

TREATISES, or portions of treatises, by Guido d'Arezzo (*conf.* Add. 17808, above, p. 299). Written in long lines, probably in Germany. **Ar. 339** (13th–14th cent.).

1. "Micrologus," preceded by the usual prefatory verses, the epistle to Theodaldus (here called prologus), the usual prologue, beg. "Dum me naturalis condicio," and the capitula. f. 98.
2. "Rithmi," *sc.* "Regulæ rhythmicæ." f. 104.
3. "Temporibus nostris." f. 106.
4. "Aut dura sunt tempora." ff. 107–109b.

TREATISES by Guido d'Arezzo, about whose date the 17th century fly-leaves at the beginning contain conjectures. Said to have belonged to Sir Christopher Wren. **Harl. 281** (14th cent.).

1. "Micrologus . . . in planam musicam." Besides the usual introductory matter contained in Add. 17808 (see above, p. 299) and elsewhere, published by Gerbert, there is a "prefacio auctoris," beg. "Cum iam etatis nostre," immediately preceding the epistle to Theodaldus, as well as another prologue beg. "Sepe et multum grauiter elaborare perstudui." Some passages not printed by Gerbert are found in chapters 18 and 20 (here numbered 19); ch. 19 is omitted altogether. f. 5.
2. "Liber secundus eiusdem [Guidonis] in planam musicam quem appelat Trotaicum (*sc.* Trochaicum)," beg. "Musicorum et cantorum"; preceded by a prologue (not in Gerbert) in which Guido "muse ipsum alloquenti respondet" beg. "Nequaquam, inquit, tibi reor esse congruum, musa." On ff. 19b and 20b two readings are given of certain disputed passages. f. 16b.
3. "Temporibus nostris," the contents of which are described thus:—"In hoc capitulo docet Guido prosaice qualiter antiphonarium neumari debeat." This and the following article (no. 4) appear to be included in the "Trochaicus." f. 21.
4. "Epistola Guidonis ad fratrem Martinum (*sc.* Michaelem)." The "Argumentum" (the second part of the epistle) begins "Ad inueniendum igitur ignotum cantum." At the end is written "explicit Trocaicus." A long passage which immediately precedes this in the Balliol College MS. (from which Add. 4915, below, is copied) is here omitted. ff. 22b–24.

Treatises by Guido d'Arezzo copied in the 18th century (before 1778) from a MS. at Balliol College, Oxford, occurring in the same order as in Harl. 281 above. **Add. 4915.**

1. The "Micrologus," beginning here "Qui igitur nostram disciplinam petit." f. 3.
2. "Musicorum et cantorum": described here as "Item Trochaice per Metrum Iambicum." Preceded by the verses, "Gliscunt corda." The thirty-eight lines given by Gerbert at the end do not appear in the present MS., though they do in Harl. 281 (above). f. 19.
3. "Temporibus nostris." f. 23b.
4. "Epistola Guidonis ad Amicum Suum . . . H." (or rather Michael). At the end is written "Explicit Musica Domini Guidonis." The colophon at the end of the epistle, beg. "Hæc pauca"—very similar to the one in Harl. 281 (f. 33b) at the end of the treatise "Quid est musica"—is printed by Gerbert. ff. 26–33b.

"Ex Musicâ Guidonis": extracts from the first few chapters of his "Micrologus." For a description of the MS., see below. **Add. 31388**, ff. 9b, 11, 11b (about 1497).

"Ter terni sunt modi quibus omnis cantilena contexitur": a few lines (set to music) on the nature of cantilena, described in Lansd. 763 (f. 24b) as "Cantilena Guydonis Maioris," *sc.* of Guido d'Arezzo. **Add. 16896**, f. 103 (11th–12th cent.).

Musical scale closely resembling that of Guido d'Arezzo, showing various mutations in passing from one hexachord to another. For a further description of the MS., see vol. ii, p. 25. **Harl. 978**, f. 14 (after 1226).

"Mutrologus: Liber de planâ vivificâ" (*sc.* musicâ): compiled chiefly from Guido d'Arezzo's "Micrologus." Begins "In nomine Domini. . . brevis sermo. Quid est viuif[ic]a"; ends "varias qualitates." Inserted near the end of a Sarum Ordinal written for Henry Percy, 3rd Earl of Northumberland (1421–1461). **Ar. 130**, ff. 100–103 (mid. 15th cent.).

Another copy of the same compilation. For a description, see below (p. 308). **Lansd. 763**, ff. 61–68b (about 1460).

"Prologus Magistri Gwidonis de arte musicâ," beginning "Si uis scire artem musicam"; followed by the "Disputacio" or dialogue, beginning "Dic mihi, frater, scis cantare." At the beginning of the prologue is written, in an 18th-century hand, "Guido Aretinus A.D. 1204" (*sic*); the work is, however, not an original one by Guido d'Arezzo, but only founded on his writings, as he is evidently the "Magister Gwydo" who is frequently quoted in the treatise. On f. 177 there is a reference to the Salisbury use. From a chartulary of Beaulieu Abbey, co. Southt. **Nero A. xii**, ff. 174b–178b (13th cent.).

Two Extracts from treatises relating to the monochord; from an Antidotarium probably written in England. **Sloane 1621** (11th cent.).

1. "Monocordi diuisio," beg. "In capite proslambanomenos pone a." ff. 2b, 3.
2. "Si monocordum mensurare volueris"; taken from another work. f. 4.

"Expositio Misse," beginning "[P]rimum in ordine Missæ," and describing at the commencement the antiphonal mode of singing in the Roman Church. **8 C. iii**, ff. 6b–26 (11th cent.).

"Musica Johannis [Cotton]," written in England. Begins, after a short exordium to readers, a prologue and "annotationes" (*sc.* the headings of the chapters), with the words "Primum hoc illi qui se ad musice disciplinam aptare desiderat iniungimus." Contains chapters 1–12 (middle), the last twelve chapters being lost (see Gerb. ii, 246). The author is supposed to have flourished about the end of the 11th, or beginning of the 12th, century. **Vespasian A. ii**, ff. 131–138b (12th–13th cent.).

Illustrations of the eight ecclesiastical tones, the music being expressed by neums on staves of 3 lines, of which the F is red and the C yellow. The first tone is wanting, as well as part of the second. **Add. 10335**, ff. 23–50 (11th–12th cent.).

"Modus psallendi in choro," beginning "Venerabilis...Sanctus Bernardus abbas Clarevallensis precepit monachis hanc formam canendi ...dicens. 'Psalmodiam non nimium protrahamus.'" **Add. 16975**, f. 162 (beg. 14th cent.); **Harl. 5235**, f. 127 (early 14th cent.).

"Regula sancti Bernardi de modo psallendi et cantandi in ecclesiâ" (as above); followed by a note on the six syllables used in solmization, beginning "Notandum quod sex note sunt." In the hand of John Celston, a monk (ff. 84b, 86b). Belonged to Dom. Johannes Baker, of Solihull, co. Warw., and others whose names will be found in the Catalogue of Royal MSS. **5 A. vi**, ff. 30b, 31 (A.D. 1446).

"Alia ars de tonis per modum dyalogi que a quibusdam intitulatur sub nomine beati Bernardi," beginning "Quid est tonus—Regula naturam et formam cantuum regularium determinans." Printed by Gerbert (vol. ii) as "Tonale S. Bernardi." **Harl. 281**, ff. 34–38b (14th cent.).

"Quid cantari vel legi debeat toto anno," followed by some brief notes on the origin of antiphonal singing. **Add. 19835**, ff. 26b–27b (12th cent.).

"Tractatus de tonis a magistro Petro de Cruce," beginning "Dicturi de tonis primo videndum est." [Couss. i.] **Harl. 281**, ff. 52b–58 (14th cent.).

Treatises by anonymous writers; described, along with two other treatises given below (pp. 304, 305), in vol. ii (pp. 174, 175, 196–8,

200) of Hawkins' History of Music (see Add. 4909, below); and published, with variations, by Coussemaker (vol. i). The MS. belonged to Bury St. Edmund's Abbey. **12 C. vi** (about 1270–1280).

1. "Cognitâ modulacione melorum secundum uiam octo troporum": described by Coussemaker as "De Mensuris et discantu." Probably written by a Frenchman, or at least one intimate with Notre Dame at Paris, at the end of the 12th, or beginning of the 13th, century. It contains allusions to numerous foreign writers on music and to the English singers, Johannes fil. Dei, — Makeblite of Winchester, and — Blakesmit[h ?] in the service of King Henry [II ?]. ff. 59–80b.
2. A short treatise on the use of the "synnemenon" tetrachord, beg. "Sequitur de sineminis." Printed by Coussemaker as a continuation of no. 1. ff. 80b–81b.

Half-burnt fragment of the above treatise (12 C. vi, no. 1). From a register of Bury St. Edmund's Abbey. For a modern transcript, see below. **Tiberius B. ix**, ff. 215–221b (14th cent.).

Transcripts by Dr. Pepusch of the musical portions of Tiberius B. ix (above), made before the fire which occurred in the Cotton Library in 1731. The originals of most of the other treatises (below, pp. 304, 306) have entirely disappeared. They are all by anonymous writers and are described by Hawkins (see 12 C. vi, above). Early 18th cent. **Add. 4909.**

1. "Cognitâ modulatione melorum." f. 56b.
2. "Sequitur de sinemenis." ff. 93–94b.

"Liber de naturâ cantuum et formâ," beginning "Ut oratio, id est uerborum structura"; preceded by a prologue "Rerum bonus estimator," and a table of contents. Written for the use of a Cistercian house (f. 113), probably at Bohier, in the province of Laon (see f. 78b). At the end (ff. 121, 121b) are some musical examples written on a stave of 4 red lines, with the F, C, and G clef-signs, in illustration of ch. 16. **Ar. 25**, ff. 104b–121b (early 13th cent.).

"Quomodo vocantur [octo] toni," beginning "Primus tonus vocatur hypo-dorius." Anonymous. **Harl. 3199**, f. 70b (13th cent.).

"Fabulose loquentes dixerunt musicam inueniri a musis"; preceded by a "Prologus in arte musice," beginning "Quoniam quidam iuuenum amici." Anonymous. This work is a sort of compendium of musical information, giving an account of vocal and instrumental music, including definitions of cantus coronatus, conductus, rotondellus, ductia, stantipes, motetus, hoquetus, and referring by name to several French songs then well-known. John de Garlandiâ is frequently quoted; and once (f. 44) there is a reference to the "Gesta" of a Girardo de Viana. The last part is devoted to church music. **Harl. 281**, ff. 39–52 (14th cent.).

"Tractatus de tonis a fratre Guidone monacho monasterii sancti Dionysii in Franciâ compilatus," beginning "Ut de tonis perfectior possit haberi noticia." The work is divided into two parts, of which

the first contains four chapters, the headings of which are "Quot modis accipiatur tonus," "Quot sunt toni," "De naturâ tonorum," and "De proprietate et effectu...ipsorum." At the end of the 2nd part is written "ad usum...nostri monasterii...me ipsum conformare studui de dictis Boecii, Guidonis monachi, et aliorum," *etc.* **Harl. 281**, ff. 58b–96b (14th cent.).

"De figuris siue notis," beginning "Cum in isto tractatu." Probably by a writer of the end of the 13th, or beginning of the 14th, century. Some short passages on ff. 57b, 58, containing instructions for the rendering of the musical examples, are omitted in Add. 4909 (a transcript made before 1731 of Tiberius B. ix, below, p. 305). For a further description, see above, p. 302. **12 C. vi**, ff. 54–58 (14th century).

Another copy. The words on f. 105, "Hæc Odyngton" (*sc.* Walter Odington, of Evesham), appear only to refer to the short treatise which begins (a few lines before) with the words "Nota quod est unum genus cantus organici." This latter passage is omitted by Coussemaker. For a further description, see above, p. 303. **Add. 4909**, ff. 98–106 (before 1731).

"Secretum philosophorum": the musical portions, *sc.* (1) "Musica docet de numero sonoro," (2) "Voces a se invicem distinguuntur sex modis," (3) "Dicto de distinctionibus vocum" (on Proportion), (4) "Dicto de proportione vocum" (on the division of the monochord), and (5) "Cum autem volueris facere chordas lyræ." Three English MSS. **Add. 32622**, ff. 34b–36b (early 14th cent.); **Harl. 866**, f. 7 (nos. 1–3 only, late 14th cent.); **Add. 18752**, ff. 18, 18b (early 15th cent.).

"Manvήλα Βρυεννίου, *ἁρμονικῶν* [*βιβλία γ*]," beginning "Ἐπειδήπερ ὁ *χρόνος*." Published, as far as f. 87, by Dr. John Wallis (*Opera Mathematica*, vol. iii, 1699). Folios 88–92b have been added in another hand; and ff. 93, 93b, in a third hand. Belonged formerly to the College of Agen. **Harl. 5691**, ff. 1–93b (16th cent.).

Another copy of the work by Manuel Bryennius; here attributed to Adrastus the Peripatetic. With diagrams. **Add. 27863**, ff. 4–107b (16th cent.).

Diagram of a hand representing the ascending and descending gamut, like the one printed by Coussemaker (i, 21) in the treatise by Jerome of Moravia, but not identical with the so-called Guidonian hand. Apparently written for a Benedictine house in S. Germany. **Add. 18347**, f. 27b (1st half of 14th cent.).

"Regulæ magistri Johannis de Muris." For description, see below, p. 308. **Lansd. 763**, ff. 95–98 (about 1460).

Definition of counterpoint, taken from Johannes de Muris. At the end of a MS. by N. Burzio. **Add. 22315**, f. 61 (about 1473–1478).

"In arte practicâ mensurabilis cantus...secundum...Johannem de Muris," beginning "5 sunt partes prolationis." [Couss. iii, 46.] For a description of the rest of the MS., see below, p. 310. **Add. 23220**, ff. 11b–14 (15th cent.).

Another copy of the above work by J. de Muris; preceded by a very short preface. For a description of the rest of the MS., see below, p. 313. **Add. 10336**, ff. 6–18 (A.D. 1500).

"De cantu," beginning "Cantica leticie"; from the "Omne bonum" of Jacobus anonymus; richly illuminated in England. The principal headings into which it is divided are "Quum cantica sunt suspendenda"; "Nunquid licet uti electuariis ad clare cantandum"; "Quis fuit primus inuentor cantus"; "De superbiâ cantus"; "De cantu et musicâ" (subdivided into "Armonia," "Simphonia," "Melodia," "Dyaphonia," "Dyastema," "Diesis," "Arsis" and "Thesis," "Voces," *etc.*). **6 E. vi**, ff. 213–214 (mid. 14th cent.).

Prologue, "Quemadmodum inter tritricum et zizannia"; followed, after a long table of contents, by "Quatuor principalia...tocius artis musice," beginning "Quoniam circa musicam...neccessaria quedam ad cantuum vtilitatem tractare propono." At the end (f. 64) is the date (1351) at which the work was originally written. One leaf is missing after f. 22, and two leaves after f. 48. Printed in Coussemaker (iv, p. 200), from one of the two Bodleian MSS. (Digby 90), in which it is ascribed to Simon de Tunstede. **Add. 8866**, ff. 4–64 (15th cent.).

Epitome of bks. ii and iii of the preceding work. For a further description of the MS., see below, p. 313. **Add. 10336**, ff. 98b–104b (A.D. 1500).

"Quia omnes moderni": a short treatise on musical intervals, *etc.*, said to be "Extracta de Musicâ Boicii," but in reality only founded on his work, being written by a later author, who quotes Guido [d'Arezzo]. Belonged to John Dee [the mathematician] in 1569. **Harl. 625**, ff. 175, 175b (14th cent.).

Treatise [beginning "Pro aliquali notitiâ de Musicâ"], founded on the works of Boethius, Guido d'Arezzo, Philippe de Vitry, Franco, *etc.* Half-burnt fragment. For a transcript, see Add. 4909 (below, p. 306); and for a further description, see above, p. 303. **Tiberius B. ix**, ff. 204–214 (14th cent.).

"Ars cantandi" (see f. 1b), beginning "Est autem unisonus"; described by Coussemaker (vol. i) as "De discantu." Near the end (f. 52) is a fragment beginning "De tonorum agnicionibus" (omitted n the printed version, and in Add. 4909, below); followed by a diagram in the form of a hand (given by Coussemaker in the treatise of Jerome of Moravia, vol. i, p. 21), and by specimens in notation of musical intervals, *etc.* (omitted by Coussemaker, though appearing in Add. 4909). Probably the work of a 14th-century writer. For a further description, see above, p. 302. **12 C. vi**, ff. 50–53b (14th cent.).

Transcripts made by Dr. Pepusch, before the fire in the Cotton Library (1731), of the musical treatises in Tiberius B. ix (above, p. 303), of which no. 3 (below) and one other (see above, p. 303) alone remain. **Add. 4909.**

1. "Regulæ cum Maximis Magistri Franconis [Parisiensis] cum additionibus aliorum musicorum compilatæ a Roberto de Handlo" (in 1326), beg. "(Franco.) Gaudent brevitate moderni" [Couss. i, 383]. The work is alluded to by Morley in his *Introduction to Practicall Musicke*, 1592. f. 1.
2. "Tractatus diversarum Figurarum per quas dulces modi discantantur ...secundum Magistrum Egidium de Muris, vel de Morino" (? 14th cent.), beg. "Nunc itaque Figuræ a magistris traditæ." See Coussemaker's *Traités inédits* (iii, p. 23). f. 11b.
3. "Pro aliquali notitiâ de Musicâ" (Tiberius B. ix, f. 204). ff. 17b–56.
4. "Est autem unisonus" (see 12 C. vi, above). ff. 94b–97b.

Treatise ["Musica disciplina"] by Ugolino d'Orvieto (14th cent.), described at the end as "Ugolini Vrbeuentani Fer[r]ariensis Archipresbyteri, scriptus Pisauri a me fratre Nicolao de Curte, Papiensi, ad Requisitionem...Jacobi de Cincinatis de Grauinâ, Pisauri Canonici ... 1477." For further description, see *Catalogue of Additions*, 1888–1893. **Add. 33519** (ff. 110).

1. Table of contents, in the hand of Franchino Gaforio, an early owner. ff. 1b–3b.
2. "Declaracio Musice Ugolini," beg. "Potentiarum anime nobilissima esse noscitur intellettiua potencia"; and other introductory matter, including (f. 5b) an account of the original division of the work into five parts or books, the headings of which are "De planâ musicâ," "De musicâ melodiatâ," "De musicæ mensuratæ ...Johannis de Muris explanatione," "De proportionibus musicalibus," and "De tocius musice...speculacione." ff. 5–11b.
3. The treatise proper, beg. however with Bk. iv, the opening words of which are "[T]res esse musicas... accepimus testimonium." ff 12–96.
4. "[M]usice discipline quinque partium pratice et speculatiue declaratione peractâ, ad monochordi declarationem...opportet nos accedere"; forming a corollary to the preceding work. ff. 97b–109b.

Extracts (very short), in an English hand, from a metrical work, "De Musicâ," beginning "Quo quarti tonus est." Preceded by St. Isidore's "Etymologiæ," bk. iii (see above, p. 297). **Harl. 3151**, f. 43 (14th–15th cent.).

Treatises by anonymous authors, in German hands. Nos. 1, 3, and 4 are printed by Coussemaker (iii, 416–495), from a MS. then in the town-library of Trier, formerly in that of the Monastery of St. Maximin in that town (possibly the present MS.). Early 15th cent. **Add. 34200** (ff. 60).

1. "Item diceres, Quare musica studetur"; with a second part, "Ars componendi cantum figuratiuum simphorice ac dulciter sonantem," beg. "Et primo de contrapuncto plano." By a Frenchman, 14th–15th cent. ff. 1, 34.
2. "Musica est scientia liberali modo cantandi"; followed by a "Recomendacio musice." In a different

hand from the rest of the MS. f. 41b.

3. "Est quomodo musica diffiniatur"; preceded by a short prologue, beg. "Quoniam per magis noti noticiam." The passage at the end, beg. "Item nota in ligaturis" (f. 49), and the following diagrams are evidently supplementary to ch. 14. On f. 48b (near top) "Nicolaus Demutis" is quoted. f. 42.
4. "Discantus," beg. "Est diversorum cantuum secundum modum, tempus ac prolationem." f. 52.

"PRIMUS TONUS in desolre finitur habens elevationem": treatise on the 8 ecclesiastical modes. It is accompanied by numerous musical illustrations. For a description of the MS., see above, p. 301. **Ar. 130**, ff. 103–110b (mid. 15th cent.).

TREATISES (most of them unpublished) transcribed, and probably to a great extent compiled, by John Wylde, precentor of Waltham Holy Cross Abbey, about 1460. The volume appears to bear the general title of "Musica Guidonis" (see f. 2b). These treatises are (except nos. 8 and 12) peculiar to this MS. and its early 18th-century transcript, Add. 4912 (below). For a further description of it, see the *Catalogue of the Lansdowne MSS.*, and the Musical Histories of Sir John Hawkins and Dr. Charles Burney. There is also a brief account of it in the hand of [Matthew] Raper on f. 129b. **Lansd. 763** (ff. 131).

1. "Prologus super Musicam Gwydonis monachi dictam Monacordum," beg. "Quia iuxta sapientissimum Salomonem"; followed by the capitula and explanations of musical signs. The work itself (f. 6b) is divided into two parts or "Distinctiones," of which the first is called "Musica manualis" and begins "Huius artis inuentorem Greci dicunt Pytagoram"; the second part, or "Tonale," begins (f. 19) "Scripturus de Tonis." Written in England, probably by Wylde, and founded on the works of Guido d'Arezzo, who is quoted as "Guydo maior," or "Guydo senior" (ff. 8b, 24b, *etc.*), and still more on those of another referred to on f. 19 as "Guydo iunior, cognomento Augensis, cuius industriâ Cisterciensis ordinis cantus regulariter est corectus"—the Guy, abbot (in the 12th century) of the Cistercian monastery of Chalis in Burgundy, whose "Regulæ de arte musicâ" is printed by Coussemaker in vol. ii (see pp. xi, 153, *etc.*). On f. 24b is introduced the "Cantilena Guydonis maioris," beg. "Ter terni sunt modi." f. 3.
2. "De 8to tonis—vbi nascuntur": a short astronomical, or astrological, treatise, beg. "Septem orbes." f. 52.
3. A mystical Gamut, followed by the words to which it is to be sung beg. "[F]elix Magdalene cantandi preminet arte." "Kendale...[m]onachus ... de Sherborne" (? Richard Kendall, d. 1431). ff. 52b, 53.
4. The intervals of the scale illustrated by musical notes set to words beg. "Est Tonus sic, Vt Re Vt." f. 54.
5. "Antiphona per quam ascendit[ur?] a Gamma usque ad Delasol," beg. "Avrea personat lyra." f. 55.
6. "De origine et effectu Musice [speculative]," beg. "Musica est scientia recte canendi." Among the principal headings are "De 3 generibus melorum" (f. 56); "Inuentores artis musice equeformis" (f. 56b), containing references to Philip de Vitry, Johannes de Muris, and four writers of the name of Guido, who are distinguished as "Guydo monachus" (see art. 1—possibly the Guy de St. Denis of Harl. 281, f. 58b, above), "Gvido de sancto Mauro" (Guido d'Arezzo—see art. 8), "Gvido maior" (another name for "Guido

d'Arezzo—see art. 1, above), and "Gvido iunior" (Guy de Chalis—see art. 1); "De musicâ instrumentali" (f. 57), in which Boccaccio and Petrus de Sanctâ Cruce are quoted; "De Cantu coronato," "De Cantilenis indentatis" (f. 58); and "De Rondellis et Balladis," including "Carollis" and "Springis" (f. 58b). At the end is written "De ceteris Consonanciis nisi Lyncolniam noueritis nequit declarari." f. 55b.

7. "Speculum cantancium siue psallencium," beg. "Qvia omnes 7 sciencie liberales": described in the rubric as "de affectu (*sic*) musice moralis." It contains the Formula of St. Gregory "de modo psallendi" (f. 59b); some verses of St. Augustine on the same subject (f. 60); some verses of St. Bernard "de regimine chori" (f. 60); and a "Detestacio contra peruerse psallentes," beg. "Qui psalmos resecant," and containing the following lines (f. 60b): —"Janglers cum Japers, Nappers, Galpers, quoque Drawers, Momlers, Forskippers, Ouerrenners, sic Ouerhippers, Fragmina verborum Tutivillus colligit horum"—Tutivillus being the typical name given by the monks to Lollards; and some verses "De 7 misteriis 7 horarum canonicarum" (f. 60b); after which there appears to be a gap (probably of some length, the speculum being described at the beginning as "tractatus compendiosus"). f. 59.
8. "Metrologus liber . . . de planâ musicâ breuis sermo"; compiled chiefly from the "Micrologus" of Guido d'Arezzo, here called "Gvido de sancto Mauro" (*sc.* St. Maur des Fosses). *Conf.* Arundel 130, above, p. 301. f. 61.
9. "Primus est tonus Re La": verses on the eight Modes. f. 68b.
10. "Tonale," beginning with ch. 20 of the "Micrologus," and containing numerous musical examples in square and diamond-shaped notes on staves of 4 red lines. f. 69.
11. "Distinccio inter colores musicales et armorum heroum": a fanciful comparison between music and heraldry, beg. "Numerus sexdecim." f. 88b.
12. "Regule Magistri Johannis Torkesey. De 6 speciebus notarum simplicium declarate in figuris Trianguli et Scuti," beg. (after the diagram) "Ad habendam perfectam noticiam artis musice." The author was probably precentor of Torkesey priory, co. Linc. f. 89b.
13. "Regule Magistri Johannis de Muris — De distanciâ & mensurâ Vocum," beg. "Intendentes sciencie musicalis exquirere cognicionem." f. 95.
14. "Regule Magistri Thome Walsingham (probably the historian) de Figuris compositis et non compositis, et de cantu perfecto et imperfecto, et de Modis," beg. "Cum sit neccessarium iuuenilibus ad facultatem organicam tendentibus." f. 98b.
15. "Tretis ... vpon ye Gamme for hem yat wilbe syngers, or makers, or techers": a work on the elements of extempore discant. "Lyonel Power" (*fl.* about 1450?—see Grove's Dictionary). f. 105b.
16. "A litil tretise acording to ye ferst tretise of ye sight of Descant ... Countir . . . Countirtenor, and of Faburdon," beg. "Ferst for ye sithgt of Descaunt": apparently a continuation of the preceding work (no. 15). f. 113b.

The remaining short treatises appear to be by — Chilston (see f. 122b), and are described under the general heading "Tretises diuerse of musical proporcions, and of yeire naturis, and denominacions, ferst in Englisshe and yan in Latyne."

17. "Now passid al maner sightis of Descant." f. 117.
18. "The proporcions betwene 1 and 1"; followed by a table. f. 118b.
19. "Proporcionalitas," beg. "Thus ouerpassid ye rwlis of Proporcions and of their Denominacions." f. 120b.
20. "Proporcio est duarum rerum equalium vel inequalium ad inuicem habitudo vel comparacio." f. 123.

TRANSCRIPT, said to have been made for Dr. Pepusch (early 18th cent.), of the above Waltham Abbey MS. The only portions omitted in the present copy are ff. 54–55 (nos. 4 and 5), and some of the musical examples, especially in nos. 10, 14–16, 18, and 20. The first lines of the treatises are given in Index I, as well as in the description of the Lansdowne MS. **Add. 4912** (ff. 160).

TREATISES and extracts in the hand of Nicolaus Burtius or de Burciis (*sc.* Nicolò Burzio, the Bolognese poet and musician). On f. 65 (near top, margin) is the date 1478; and (lower down) a note which appears to connect Burzio with the church of Santa Maria di Martirano (in Calabria?). **Add. 22315**, *passim* (about 1473–1478).

1. "Prefatio Libelli musicalis de ritu canendi," beg. "Omnium quidem artium"; by "Johannes Gallicus," said by his pupil Burtius (f. 60) to have died in 1473. The work itself was commenced in the pontificate of Pius II (1458–1464), as stated by the author at the beginning, and is divided into two parts, of which the first begins with the words "Miror uiros nostri temporis doctos," and includes (f. 15) an account of the monochord. Published by Coussemaker (vol. iv, pp. xi, 298), together with other matter supplied from the only other known MS. of the work, Harley 6525 (described below). ff. 1–60.
2. "De prolatione sexquialterâ, perfecto minore antecedente," beg. "Nota quod in proportione sexquialterâ." Possibly by Burzio, who is known to have written a work "De musicâ" published in 1587, long after his death. ff. 62, 62b.

TREATISES on music, of which no. 1 is certainly, and nos. 2, 3 are probably, by Johannes Gallicus [Couss. iv, 298]. Belonged at an early period to "Domus Scolæ Dei Ordinis Cartusiensis prope Papinsar (?)"; acquired in 1554 by "Joan. Ant" (? a relative of the "Joannes Antonii de Montalis" named in Add. 22315, f. 65). Late 15th cent. **Harl. 6525** (ff. 96).

1. "Præfatio libelli musicalis de ritu canendi"; followed by the work itself. Single leaves are missing after ff. 4 and 20. For a further account of this work and its author, see Add. 22315 (above). f. 1.
2. "Præfationcula in . . . tacitam . . . numerorum concinentiam," beg. "Etsi non paruum auribus humanis afferre soleant modi musici"; followed by the treatise, "De totis Algorismi Calculationibus," beg. "Ad inuestigandas per algorismum . . . omnes numerorum differentias." f. 77.
3. "Tacita...stupendaque numerorum, musica," beg. "Jam uero quisquis inquirere cupit a primis numeris uarias consonantiarum proportiones." f. 88.

"THEORICA Musice Franchini Gafuri Laudensis": a copy of the 2nd edition (1492) of the *Theoricum Opus* of Gaforio, preceded by the dedication to Lodovico Maria Sforza, and the introductory verses to the Reader, and followed by the "Carmen Lancini Curtii," as in the printed edition. The table of contents is placed at the end in the present MS. The work begins "[D]iuturni studij lectione." Single leaves are missing after ff. 56 and 62. **Add. 4913** (ff. 70).

WRITINGS, mostly compilations, on music, apparently in the hand of "Fr. Petrus Berckenmare de Augustâ" (Augsburg), whose declaration of obedience on admission to the monastery of SS. Udalric and

Afra is prefixed (f. 10), dated 1497. It was intended to form a work of three or more chapters (*conf.* ff. 12 and 29, top). **Add. 31388** (about 1497).

1. "Secundum capitulum est de modis cantandi"; divided into three "particulæ," of which the first begins "Modus quid est," with examples in music, at the end, of the various intervals alluded to earlier in the work. ff. 12–17.
2. Miscellaneous notes, including definitions of musical terms, descriptions of the ten principal "modi," *etc.* ff. 17b–24.
3. "Musice artis opusculum," divided into two parts, of which the first begins "Musica quid est? Dico, Musica est liberalis scientia perite cantandi." It treats chiefly of mutations. ff. 24b–28b.
4. "3^{m} capitulum est de tonis"; divided into three "particulæ," of which the first begins "Tonus quid est." The opening lines appear to be taken from Odo of Cluny's "Dialogus de Musicâ," but the rest is different. The third "particula" describes the eight principal tones and is followed by musical illustrations, in the form of a Tonarius. ff. 29–38b.

Notes relating to the hexachord, including (f. 1) "Tre sono le proprietate (*sic*) del canto." Forms the fly-leaf at the beginning of an Ambrosian breviary of 1402. **Eg. 2865**, ff. 1, 1b (15th cent.).

Treatises, or extracts from treatises, on music. The MS. belonged to the Conway family, and afterwards to the Rt. Hon. John Wilson Croker. **Add. 23220** (15th cent.).

1. "Quoniam quidem antelapsis temporibus"; relating chiefly to singing, ending with examples of "deductiones." Anonymous. f. 1.
2. A treatise divided into 2 books, of which the first, "De 14 speciebus" (unison, semitone, tone, *etc.*), begins "Infra dyapason"; and the second, "De contrapuncto," begins "Moderni cantores." Anonymous. ff. 6b, 7–11b.
3. "Ars [musica]," by "Jhoh[ann]es Boen de Rijnsborghm" (near Leyden), beg. "■ ■ ♦ ♦ Hec sunt quatuor note quibus omnis mensurabilis contexitur cantelena"; on musical terms, perfect and imperfect modes, keys, *etc.* f. 14b.
4. Prologue, "Musicis studium a cunctis summopere amplectendum"; followed by the work itself, divided into four long chapters of which the first (f. 22), beg. "Primo de musice igitur notificatione," treats of musical instruments, motets, rondels, with references to the works of Michael Ephesius, Isidore, Boethius, Guido [d'Arezzo], Odo [of Cluny], Berno, Johannes [Cotton?], *etc.*; the other chapters are headed "De primis elementis" (f. 24), "De proportionibus musicalibus" (f. 25b), and "De tonis" (f. 27). Anonymous. ff. 22–29b.

Fragments in Greek on the history and theory of music, forming part of a MS. which appears to have been formerly connected with Crete. **Add. 34060** (15th cent.).

1. "Πόθεν ὁ πλάγιος τοῦ τετάρτου ἤχου ἔχει τέσσαρα ἀντίφωνα," beg. "Τί δήποτε τῶν ἄλλων ἤχων." Inserted between two writings on the degrees of consanguinity. f. 201b.
2. "Πόθεν οἱ ἄνθρωποι κατ' ἀρχὰς τοὺς ἤχους εὗρον," beg. "Τοὺς μὲν οὖν ἤχους φασὶν εὑρεθῆναι." This and nos. 3, 4 are inserted between two writings against the Jews. f. 395.
3. "Τὴν μὲν συμφωνίαν τοῦ τετραχόρδου." f. 395b.
4. "Τῶν ἐν τῷ ψαλτῆρι ἀναβαθμῶν ι ε ὄντων." f. 395b.

"Regule magistri Johannis Torkesey." For a description of the treatise, see Add. 21455 (below); and for that of the rest of the MS., see above, p. 307. **Lansd. 763**, ff. 89b–94b (about 1460).

Extracts from treatises, *etc.*, relating to music, in an English hand. 15th cent. **Add. 21455** (ff. 11).

1. "Cum de mensurabili musicâ sit nostra presens intentio"; apparently by John Torkesey, who is certainly the author of the portion beginning (f. 7) "Ad habendam noticiam" and ending (f. 8b) "notam omnino perfectam."—*Conf.* Lansd. 763, ff. 90, 94 (above, p. 308). f. 3.
2. "Regula de monocordo," beg. "Γ a. b. c. d"; possibly also by Torkesey. f. 8b.
3. "It is to wyte yat yer are iii degres of discant." f. 9.
4. "De discantu et contranota," beg. "[C]irca modum discantandi." f. 9b.

Treatises by English writers. **Add. 8866** (15th cent.).

1. "Sciendum est tamen et neupme loco sunt pedum"; giving representations in notes of the principal metres employed in Greek verses. At the end Hanboys is quoted. f. 64.
2. "Musica magistri Franconis cum Addicionibus"; described at the end as "Summa magistri Johannis Hanboys, Doctor. Musicæ reuerendi, super musicam continuam et discretam." The prologue begins "Cum de planâ musicâ philosophi sufficienter tractauerunt"; and the work itself, "Mensurabilis musica est cantus longus." Printed by Coussemaker (vol. i, p. 403) from the present MS., the only one known to exist and probably contemporary with the writer, who is supposed to have flourished about 1470. The treatise is a commentary on the "Musica" of Franco of Cologne, with a long quotation from which it commences. Among other writers cited by the author are Franco of Paris, Petrus de Cruce, Johannes de Garlandiâ, W. de Doncastre, Robertus Trowell, and Robertus de Brunham. ff. 64b–86.

"Proportiones secundum Joannem Otteby (*sc.* Hothby), magistrum in musicâ," transcribed in 1500. Begins "Quid est proportio," but is different from his "Regulæ super proportionem," printed by Coussemaker (iii, 328). After f. 58b, a leaf is missing. For a further description of the MS., see below, p. 313. **Add. 10336**, ff. 58–73b.

Treatises by Joannes Octobi, *sc.* Hothby. Belonged to Zacharia da Villa Calamdrina, or Callamandrina. Some leaves (apparently twenty-three) have been removed between ff. 34 and 35. About 1500. **Add. 36986** (ff. 42).

1. "Tractatus quarundam regularum artis musices," beg. "Pertinentia vocum sunt 4^{or}." The principal headings are:—"Ordo ad faciendum monocordum" (f. 2); "De principijs et clausulis troporum siue cantuum autenticorum et placalium" (f. 16); and "De contrapunto" (f. 24), the latter containing quotations from "Magister Machteus" or "Matteus." (Possibly the Frater Matthæus who studied under Hothby in 1471—see end of Fonds. lat. 7369, in the Bibliothèque Nationale, at Paris.) Some of the latter part of this treatise is in Italian. Another copy is in the National Library at Florence. f. 2.
2. "La caleopea [legale] . . . redutto sotto breuita," beg. "Li strumenti i quali generano suoni universalmente

sono 3." The substance is the same as that of the Calliopea legale of the Florentine MS. published by Coussemaker (*Histoire de l'Harmonie au Moyen Âge*, p. 295), but the wording is quite different. It is especially interesting as describing the transition from neums to square notes. f. 35.

TREATISES, *etc.*, in a German hand of the end of the 15th cent. Presented by Henry Howard [in 1681] to the Royal Society. **Ar. 299.**

1. A table headed "Voces octo graues 7tem dicuntur actute" (*sc.* acute). f. 29.
2. "Manus 2^{m} (*sc.* secundum) Grecos": a list of the Greek names of the notes of the tetrachord. f. 29b.
3. "Expedit, et consonum est rationi": an anonymous treatise of which the following are the principal headings:—"De cantu et clauibus" (containing a definition of "cantus 2^{m} Nicolaum Muris"—possibly a confusion between Johannes de Muris and Nicolaus de Capua); "De mutacionibus vocum" (with examples); and "De tonis" (with examples). f. 30.
4. "Vtilia musice artis"; relating to mutation, cantus mensurabilis, *etc.* ff. 66–72.
5. "Volentibus ad musice artis noticiam accedere incipiendum est a litteris alphabeti"; with examples of the notes of the gamut. ff. 78–86.
6. "Pro recommendatione modicâ egregie musicalis scientie" (quoting Boethius), beg. "Nulla omnino etas." f. 88.
7. "Proporcio et abitudo vnius quantitatis ad aliam." f. 89.
8. "[? N]e igitur silencio transeamus quidditatem et divisionem musice"; on the invention of music, with quotations from Boethius, *etc.* ff. 90. 90b.

WRITINGS on music, in German hands. 15th–16th cent. **Add. 16900** (ff. 53).

1. "Compendium Artis Musices, in quo de naturâ cantus Gregoriani ... progreditur." After two prefaces, beg. "Inter omnes artes quas liberales vocant," and "Cogitanti mihi Paulo alcius," ch. 1 begins "Quoniam septem sunt littere." Nothing appears to be known of the author. f. 1.
2. "Tropi cum tonis diurnalibus et psalmorum inicijs secundum Ritum sacri Specus," beg. "Primus tonus leni canore cursum tali leuat medio." In this, as well as in no. 1, there are numerous musical examples in *quasi*-Gothic notation. f. 22.
3. "Conclusio Epistolaris hujus opusculi," addressed to Virgilius, abbot of St. Peter's, Salzburg (d. 1502); beg. "Quamquam plurimorum inanem quandam preferencium ignoranciam diutinâ sim agitatus vexacione." f. 33b.
4. A "Figura," or diagram, illustrative of the contents of art. 1, as seen from the description which follows it. ff. 35, 36.

The above are all in the same hand, and form together one work. Nos. 5 and 6 are in a different hand.

5. Treatise beg. "[C]apitulum primum quatuor habet considerare." The subjects of the five chapters are: (1) "De figurâ, modo, tempore et prolacione"; (2) "Signum, tactus, punctus et tractus"; (3) "De alteracione et perfectione"; (4) "De ligaturis"; and (5) "De ... proporcionibus." The work is preceded by a very short preface beg. "Arrepto (*sic*) januam paulisper virium spiramine volens." f. 37.
6. "[A]ccentuandi regularis modus": an accentuarius, relating rather to reading than singing. f. 46.

Treatises on music, by anonymous Greek authors. **Harl. 5624** (15th–16th cent.).

1. "Τῆς μουσικῆς σύνοψις ἠκριβομένη," beg. "Μουσικὴν οἱ παλαιοὶ συνέχειν εἶπον τὸ πᾶν." ff. 402–404.
2. "Σύνοψις τῶν πέντε Φωνῶν," beg. "Οἱ παλαιοὶ ἰδόντες τὰ ἄτομα, ὅτι εἰσὶν ἄπειρα." *Imperfect* at the end. ff. 416, 416b.

"La Regula del Canto fermo," beginning "In primis bisogna sapere la manu" (*sic*); with further headings "De le mutacione (*sic*)," "De le [7] formacione" (*sic*), "De le [20] littere grave (*sic*) acute e superacute," "De li finali et de li toni regulari et irregulari," "De li toni autentici et placali" (*sc.* plagali), "De b molle," "De le 16 specie del canto." The treatise is followed by examples of the eight tones, *etc.*, taken from the Antiphonal, represented by square and diamond-shaped notes on staves of from 4 to 6 lines, with the C and F clefs, accidentals, *quasi*-bars, double bars, *etc.* **Add. 34296**, ff. 1–10 (15th–16th cent.).

Illustrations of prolation, written in England. For a description of the MS., see vol. ii, p. 123. **Royal Appendix 58**, f. 51 (early 16th cent.).

Treatises, or extracts from treatises, on music, in the hand of, and some of them probably compiled, if not written, by John Tucke, B.A., formerly fellow of New College, Oxford, about 1500 (see f. 73b). Belonged in the 16th century to William Tucke (f. 3b), possibly the transcriber of the epitaph of John Tucke on f. 114. **Add. 10336** (A.D. 1500).

1. Miscellaneous notes (ff. 18b–57b), including definitions of the following musical terms:—"Typus" (f. 18b), "Arsis et thesis" (f. 19), "Epogdoycus" (*sic*—f. 20), "Diaphonicos" (f. 20b), "Emyolica" (*sc.* Hemiolius—f. 22), "Metamorphoseos" (*sic*—f. 23), "Gamma Metallorum" (f. 25b), "Gamma novem musarum" (f. 26), "Musicarum per grecas ac latinas litteras nuncupacio" (f. 26b), "Simplex...longa" (f. 27), "Exocontalicos" (f. 29b), Prolation (f. 30), "Diuisio paris numeri" (f. 32b), "De numero pariter impari" (f. 39), De numero impariter pari" (f. 43b), "De numero impari" (f. 49b), "[Numerus] incompositus" and "compositus" (ff. 50–57b).
2. "Omnis proportio." Anonymous. ff. 84–97b.
3. Notes in English relating to musical proportions by colours. ff. 97b, 106b.
4. Latin memoranda on the same subject. ff. 98, 100, 100b.
5. On the nature of semibreves. f. 105b.
6. "Interpretacio sex notarum ... la. sol. fa. mi. re. vt"; followed by definitions of most of the musical terms described above (ff. 18b–28), as well as "Sincathegorema," "Sintonus," "Sintagnaci" (*sic*), "Siracernum," "Exaticon," "Tetras," "Tetraydas," "Epitritus," "Diarphonisticos" (*sic*), "Stema," "Sintereum," "Polisurtecon," and "Diazeuzmunion" (*sc.* "Diazeugmenon"). ff. 107–108b.

"Utile (*sic*) e breue regule di Canto composte per Maestro Zoanne di Spadari (*al.* Spataro) da Bologna," beginning "Nel canto figurato ouero mensurato habiamo tre specie." The treatise proper ends at the bottom of f. 37b, where the date (1510) is given. The "Franchino Gasparo da Lodi," quoted on ff. 9b, 11b, *etc.*, is Franchino Gafuro or Gaforio (see f. 32b), the life-long rival of the author, some of whose

errors, here refuted, were published by Spataro in his pamphlet *Errori di Franchino Gafuro*, 1521. The work of the latter's pupil Francesco Caza frequently referred to in the present treatise is probably the *Tractato vulgare del canto figurato*, 1492. **Add. 4920** (ff. 40).

Accentuarium (ff. 26–43), in the hand of Johann Zeabelstein(?), vicar in Hambach [? in Rhenish Bavaria], written for the Benedictines of the Bursfeld observance in 1515, and containing (ff. 26–29) many musical examples. At the beginning are some "Præcepta Musicalia" in a later hand, beginning "Musica Choralis," followed by a diagram illustrative of mutation; and at f. 107b, in the same (later) hand are scales and a diagram of the various keys. **Add. 21149**, ff. 25b–43, 107.

"The Art of Mvsic collecit ovt of all Ancient Doctovris of Mvsic" [by a Scotchman]. There appears to have been a previous volume by the same author, as the first of the three books or parts into which the present MS. is divided is described as "the secund part of Music." The MS. appears to have been presented by [Sir] Francis Kinaston in 1635 to his then newly-founded Musæum Minervæ (f. 1); and afterwards by Sir John Hawkins to the British Museum in 1778. After 1517. **Add. 4911** (ff. 129).

1. Book i, beg. "Qvhat is Mensvral music": fifteen chapters, ch. 15 (f. 30) containing specimens of twenty-five canons with their resolutions, including one (f. 31b) by Josquin [des Près] without words, and the two following anonymous ones with words, namely "Et in terrâ pax" (f. 38b) and "Patrem omnipotentem" (f. 39b); followed (f. 41) by several unnumbered examples, including two without words by Josquin (ff. 41, 41b). Among music-writers, most of them then living, quoted (ff. 5b, *etc.*) are [Andreas] Ornit[h]oparcus (whose "Micrologus" appeared in 1517), Gaforio (called indiscriminately Gaforus, Lawdensis, and Franchinus), [Jean] Tinctor, Faber Strabulen[sis] (*sc.* Jean Lefèvre of Etaples), Volicus Baroducensis (*sc.* Nicholas Bollick, or Wollick, of a place near Bar-le-Duc), Joannes de Muris, and Erasmus Lapicida (f. 27). ff. 1–45.
2. Book ii. "Music Mensurall," beg. with five chapters on counterpoint, *etc.*, followed (f. 69b) by examples of harmony in 3, 4, and 5 parts, and the Rules of "Countering" (f. 85), and "Fabvrdon" (f. 94), with numerous examples including "O Lux, Beata Trinitas" in 4 parts by Dr. [Robert] Fairfax (f. 103b). ff. 46–112.
3. Book iii. On Proportion. *Unfinished.* ff. 113–129.

"Delli principij de tuti li toni secondo mi Pietro Aron" (f. 1), "secondo Frate Stephano" (f. 2—followed by cadences and the endings of the tones), and "secondo Franchino [Gaforio]" (f. 5): possibly the original draft of the beginning of Aaron's *Trattato della natura et cognitione di tutti gli tuoni di canto figurato...1525.*" Followed (ff. 6–9) by examples of syncope, cadences, *etc.* **Printed Book, K. 1. g. 10,** ff. 1–9 (before 1545, date of Aaron's death).

Manuscript copy of the *Breuis Musicæ Isagoge*, of Johann Fries, of Zurich, 1555. Beginning "Musica est recte modulandi scientia." For a description of the work, see vol. ii, p. 196. Presented by Sir John Hawkins in 1778. **Add. 4914**, ff. 2–6b (before 1778).

"Lob und Preis der edeln Künst Musica, im Thon 'La jeune Dame'": poem in praise of music by "Johann Hasentod[t]ler" (*fl.* 1569). See also vol. ii, p. 472. **Sloane 1021**, f. 2b (about 1640).

Treatise in Welsh on the four kinds of music, beginning "Llyma lle treithir o dair kaingk o brydydd." See also below (section ii). **Add. 15038**, ff. 149b–154b (about 1575).

"To all true preachers": short treatise by Hugh Kinge in defence of music and dancing; apparently in the hand of the Rev. Edward Shawe, of Halton, in Cheshire, some notes by whom, dated 1576 and 1577, are scribbled on f. 5. **Harl. 2019**, ff. 8b–5b (reversed).

Portions of two treatises, of which the second at least is by Sim[ont] Vych[an], *sc.* Simon Vaughan, said to have been transcribed in 1593 by Richard ap John from a copy belonging to Dafydd Salbri. **Add. 15046** (about 1593).

1. "Lyfr caduedigaeth Cerd Dant": observations on harp music; followed by a list of seventy Welsh tunes. ff. 31–35.
2. "Pum Llyfr Cerddwriaeth Cerdd Dafawd," 1593. ff. 122–145b.

Fragments relating to music from a MS. apparently written in England. **Royal Appendix 56** (16th cent.).

1. Table showing the different kinds of *proportio*. f. 1.
2. Rough table of scales. f. 32b.

Definitions of music, *etc.*, in *Latin*, written in England in a 16th-century hand. The first one is by Odo of Cluny; the second is very similar to the one in Add. 31388 (above, p. 310). **Sloane 1585**, f. 45b.

"De regulis antiphonarum," beginning "Omnis antiphona terminans in Re," with numerous musical examples. The first part of the MS. consists of a Noyon Processional. **Add. 19966**, ff. 136–143b (16th cent.).

"Ἀρχή. . . *τῶν σημαδίων τῆς ψαλτικῆς τέχνης*," beginning (f. 3), "Ἀρχή, *μέση, τέλος καὶ σύστημα πάντων τῶν σημαδίων τὸ ἴσον ἐστὶ*": on the mode of rendering the musical signs employed in the Greek Church, the notes being divided into fourteen *φωναῖ*, eight ascending and six descending. Folio 2 is merely a duplicate of the greater part of f. 6b. Given to Humphrey Wanley by Arsenius, Metropolitan of the Thebaid, in 1716. **Harl. 5544**, ff. 2–8b (16th–17th cent.).

Another version of the first part of the preceding treatise (Harl. 5544). **Add. 19456**, ff. 3–5 (16th–17th cent.).

Another version of the same. At the beginning there is a reference, in the hand of the Rev. Dr. John Covel, to Martin Crusius' *Turco-grecia*, p. 197. **Add. 22911**, ff. 443–449b (16th–17th cent.).

"The praise of Musicke . . . and the necessarye vse of it in y^e^ . . . Churche," by an anonymous writer who quotes [John] Foxe—*Actes and Mon*[*uments*, 1563] (f. 16), and other works by English divines of the end of the 16th century. The Marolicus quoted on f. 1 (margin) does not appear to be otherwise known. The principal headings are "The . . . decay of Musick in Cathedrall and Colledge Churches" (f. 5b), "The first occasion taken against those that performe y^e^ Service in songe in respect of y^e^ vnskilfull . . . handling thereof" (f. 8), and "The remedyes to continewe . . . musick in the churche" (f. 14b). The treatise begins "As it may well be counted a needles labour." Early 17th cent. **18 B. xix** (ff. 19).

"Treatise of Musick," by Thomas Ravenscroft, who is described at the end (but in a different hand) as then "Bacheler of Musick (1607) and one of y^e^ Children of Poules" (*sc.* St. Paul's). Begins "Musick is an Art in which all discords ar made to agree with the concords." After a brief introduction, in which the author divides music into "Practiue (*sic*) and Speculatiue," he describes the gamut or scale, with diagrams, after the Guidonian system, which however he has evidently learnt at second hand from Sethus Calvisius (see f. 5); folios 6–8b contain an account of the various intervals. Of the remainder of the treatise, the greater part, in substance at least, appears in Ravenscroft's *A Briefe Discourse of the . . . vse of charact'ring the Degrees . . . in Measurable Musicke*, published in 1614. On f. 19b is what appears to be a musical cryptograph, to which the name of Thomas Raph is appended. Early 17th cent. **Add. 19758** (ff. 19).

Short Treatises on Welsh music, in that language, transcribed for Owen Jones by Hugh Maurice, from the MS. of John Jones, to which the dates given below refer. **Add. 15036** (about 1797).

1. A treatise on the seven liberal arts, including (f. 56b) "kerddwriaeth" (*sc.* the science of singing), by Simon Vaughan, 1605. ff. 51–57.
2. "Llyfr kadwedigaeth kerdd dant": observations on harp music [? by Simon Vaughan], 1605; followed by a list of sixty-nine Welsh tunes [taken from J. D. Rhys' *Cambro-brytannicæ . . . Linguæ Institutiones*], and fourteen others by Cadwgan and Cyhelyn. ff. 70, 72.
3. "Klod kerdd dafod ai dechreuad": on vocal music and its origin, 1609. f. 78–125.

Extracts relating to music, taken apparently from translations by Portuguese Jesuits of compendia of the arts and sciences. **Eg. 2063** (after 1613).

1. Eight consecutive chapters, numbered 4–11, of which the headings are "Da eficacia (?) da musica"; "Do Obiecto da musica"; "Das consonancias"; "De dissonancias . . . e dos interualos menores"; "Dos 3 Generos, diatonico, chromatico e enharmonico"; "Da musica . . . harmonica"; "Da musica Rithmica"; and "Do Contra-ponto," in which most of the leading musical theorists of the 16th century are quoted, including "Basil (*sc.* Blasius?) Ros[s]et[tus]," and "[D. P.] Ceron[e]," whose great work [*El Melopeo*], here referred to, was published in 1613. ff. 18b–24b.
2. "Lib. 12 da Musica," chapters 4–11, the headings of which are "Do som sogeito da Musica," "Da In-

uencão da musica," "Da diuisão da musica," "Da musica celeste," "Da musica humana," "Da musica artificial . . . e dos instrumentos musicos," "Da musica uocal," "Da uoz . . . na musica artificial." The principal musical writers quoted in this extract are Martian[us] Capella, Henric[us] Glarean, Polyd[ore] Verg[il], and Emanoel Briennio (*sc.* Manuel Bryennius). ff. 120–121b.

3. Chapters 12 to 19 of another work, the headings being "Da expressão da uoz, figura, tacto, e pausa"; "Do vnisono"; "Da Concordancia e discordancia"; "Modulaçoes"; "Dos tonos tropicos"; "Do modo da musica dos antigos"; "Dos effeitos da musica"; and "Das saltaçoēs, e tripudios." ff. 137b–139.
4. "De [Cristoforo] Clauio. [*Opera Mathematica*, 1612.] Tomo I°, Lib. 5°. De proportionalidade harmonica." ff. 139, 139b, 142b–143b, 159–160b.

PORTIONS of treatises, *etc.*, relating to music. For other contents, see vol. ii (p. 474), and below (p. 319). **Add. 4388** (A.D. 1635, *etc.*).

1. Notes made in 1635, relating chiefly to the "scala duralis," with quotations from Thomas Morley (f. 47), Mersenne (f. 49), and Thomas Campion's [*A new way of*] *making 4 parts in Counterpoint*, about 1618 (f. 50), *etc.* At the end are some chromatic and other scales to which the name of Dr. Samuel Brunsell is prefixed. ff. 45–65.
2. Copy made shortly before 1650 of Réné Descartes' *Musicæ Compendium*, written at Breda in 1618. f. 70.
3. "'Surdus Melopæus,' or 'The deafe composer of tunes'"; consisting of little besides an example of music in 4 parts taken from Sir William Leighton. f. 84.

"REGOLE per il Contrappunto," containing, among other examples, one of ligatures by Giovanni Bernardino Nanino, from which circumstance the treatise is supposed to be part of the *Regole di Giov. Maria e di Bernardo Nanini per fare contrappunto*, published in 1619. Begins "Bisogna cominciare e finire in Consonanza perfetta." Presented by Sir John Hawkins in 1778, having previously belonged to Giovanni [Stafford ?] Smith. **Add. 4922** (ff. 22).

DIAGRAMS of the Welsh keys, *etc.*; *temp.* Charles I. Published in *The Myvyrian Archæology of Wales*, 1807, p. 446. For a further description of the MS., see above, p. 56. **Add. 14905**, f. 56b.

TRANSCRIPT of the above. For a further description of the MS., see above, p. 118. **Add. 14939**, f. 29b (about 1742–1779).

NOTES relating to music, apparently in the hand of Nathaniel Highmore [M.D.], 1630. **Sloane 581** (A.D. 1630).

1. A diagram, apparently having some connection with art. 2. f. 1*.
2. A passage describing what intervals there ought to be between the different parts of a composition (bassus, tenor, discantus, contra-tenor, altus). It begins "Basis penultima notula solet vt plurimum ascendendo distare ab vltimâ per 4^{or} intervalla." f. 26b.
3. "Regulæ generales," beg. "2^{æ} consonantiæ perfectæ." f. 27.

EXTRACTS from Elway Bevin's *Introduction to the Art of Musicke*, 1631, including nearly three-quarters of the whole work—a great part

of it in duplicate, apparently in the hand of Daniel Henstridge, organist of Canterbury Cathedral. **Add. 30933**, ff. 141–157, 159 (early 18th cent.).

Treatises transcribed in 1796 at Petershausen monastery, near Constance. **Add. 34117.**

1. "Architectonice Musicæ Universalis . . . Auctore Volupio Decoro Musagete (*sc.* Wolfgang Schönsleder) . . . Ingolstadij . . . MDCXXXI." f. 71.
2. "Melopoeticæ, seu Musicæ Compositionis brevis Instructio"; divided into a "Prolusio de musicâ compositione," and nine "Articuli," the principal headings of which are "De partibus Contrapuncti," "De usu Consonantium," "Errores aliquot canendi," "De usu dissonantium," "De Variationibus"; these are followed by "Exercitationes practicæ," "Observanda quædam de Tonis," *etc.* By an anonymous author, who quotes [J. Andreas] Herbst (f. 117b), from one of whose works (dated 1643) the present treatise appears to have derived its name; and (f. 118b) Volupius Decorus (see above). ff. 105–122b.

Treatises, poems, and other fragments relating to music, *etc.*; apparently written or collected by Johann Stobæus, in and before 1640 (see vol. ii, p. 472). **Sloane 1021** (about 1640).

1. "De Harmoniâ," beg. "Quinta a quartâ." f. 3.
2. "In Laudem Divinæ Musicæ." "Petrus Hagius." f. 8.
3. "Die Gottliche Musica ist aller Ehren werth." f. 8b.
4. "Ex sacris de Musicâ instr[umentali]." f. 42.
5. A short treatise, "Musica est bene canendi scientia"; with a German translation. "[Thomas] Lind[ner?]," of Lübeck. It contains quotations from works by [? J. Michael] Dill[iger?], Orland[o di Lasso?], [Nicolaus] Listen[ius, from his *Musica*, published at Nürnberg in 1577], *etc.* ff. 89–99b.
6. "Toni sive Modi usitati duodecim"; followed by "Tabulæ indicantes Ambitum et Clavem finalem cuiuslibet Toni," "Intonationes Psalmorum," *etc.* ff. 99b–106b.
7. "De Tonorum Naturâ." f. 116.

"Methode pour la Musique Almerique": consisting chiefly of the forms, names, and values of the notes, according to this new system.

From the note at the beginning of the treatise, in the same hand, which follows (f. 178), it is possible that the present MS. was communicated to Thomas Hobbes, along with the other (which is by René Descartes), by [Marin] Mersenne in 1640[–1]. **Harl. 6796**, ff. 175–177.

"Glottismi modulationum sibilo exprimendi in Lusciniâ observati"; taken from the *Musurgia* of Athanasius Kircher [1650]. For other contents, see vol. ii, p. 266. **Add. 31602**, f. 118b (18th cent.).

Account of an echo heard by Sir Robert Moray [one of the founders of the Royal Society] at Rosneath, near the Clyde, with a representation of the sound in musical notes. From a copy of the Register-book of the Royal Society. **Sloane 243**, f. 180b (A.D. 1661).

"Analogia inter Alphabetum Hebrajcum et Musicum": consisting of the names and forms of the principal musical notes and signs merely written down, without any further attempt at the comparison suggested in the above heading. By Henry Power, M.D. **Sloane 1326**, f. 122 (about 1663, 1664—see ff. 121b, 125).

Papers relating to the writings of John Birchensha. **Add. 4388** (A.D. 1665–1672).

1. Calculations made in 1665–1666 concerning his "Grand scale." ff. 14–37 *passim*.
2. His own exposition of the same, 1665. f. 67.
3. Printed announcement by him of his *Syntagma Musice*, 1672. f. 69.

"A Collection of Rules in Musicke from the most knowing Masters in that science with Mr. [John] Birchensha's 6 Rules of Composition; and his Enlargements there-on to...William Lord Viscount Brouncker (see also f. 47)...collected by mee, Silas Domville *als* Taylor." It includes, besides the rules above-specified, "A Scale for the right denomination of Notes...invented...by Mr. Allison of the Covent-Garden...1668" (f. 42), "Rules for playing from a Basso continuo By Mr. Matthew Locke" [afterwards inserted in the introduction to his *Melothesia*, 1673] (f. 43), extracts (f. 52), from Christopher Simpson's "Principles of Composition" (*sc.* pt. ii of *A Compendium of Practical Musick*, 1667), *etc.* **Add. 4910**, ff. 39–61.

Extracts (relating to music) from the *Philosophical Transactions* of the Royal Society, 1670–1702, apparently made by J[ames] Grassineau in 1743 (see the title-page, which does not however correctly describe the contents). **Add. 4921** (A.D. 1743).

The principal works described or alluded to in the MS. are:—

1. "Musica Speculativa" (*sc. Speculazioni di Musica*). "[Pietro] Mengoli," 1670. ff. 3–6.
2. "Syntagma Musicæ." "John Birchensha," 1672. f. 8.
3. A Treatise of Music. "P[ater] Claudius [Franciscus] Milliet de Chales," 1674–5. f. 9b.
4. *A Philosophical Essay on Music... printed for...the Royal Society*," 1677. f. 9b.
5. Letter from Dr. [John] Wallis, 1677, concerning a musical discovery at Oxford (of the fact that, when a viol or lute string is touched, a vibration is caused, in a similar string of a neighbouring instrument). ff. 13–14b.
6. "*Claudii* [*Ptolemæi*] *Harmonicorum Libri Tres*"; edited by John Wallis, 1682. f. 15b.
7. "An introductory Essay to the Doctrine of Sound...presented to the Dublin Society in 1683." "Narcissus [Marsh], Bishop of Ferns and Leighlin." f. 16.
8. *A Treatise of the Naturall Grounds and Principles of Harmony*. "William Holder," D.D., 1694. ff. 29b–36b.
9. "Some experiments and observations concerning Sounds by Mr.—Walker, late of Brazen-Nose College, Oxford, communicated by Dr. Musgrave... 1698." f. 40.
10. "Ptolomy's (*sc.* Claudius Ptolemæus') Harmonicks," as quoted by Dr. Wallis (see also no. 6) in his *Opera Mathematica*, vol. iii, 1699. ff. 44b–45b.

"General Rules for Playing on a Continued Bass" [from Matthew Lock's *Melothesia*, 1673]. Begins "After having perfectly observed the tone." For a further description of the MS., see above, p. 110. **Add. 31465**, ff. 2–6 (early 18th cent.).

"An Essay tending to...a...conjecture att the Temperature and disposition, by the severall musicall modulations of the voyce in ordinary Speech and Discourse," beginning "Sitting melancholy in some Company." Anonymous. **Sloane 3087**, ff. 20–21 (after 1677—see f. 1).

Notice by Dr. Robert Hooke of Professor John Wallis' edition of Ptolemy's Harmonica, 1682. *Latin.* **Sloane 1039**, ff. 118–119.

"Treatis of the Continued or Through Basse," beginning "The thro-bass is called thus": by Capt. — Prencourt, a Saxon, Master of the Chapel under James II. In the hand of Hon. Roger North. **Add. 32549**, ff. 17–30b (early 18th cent.).

Another copy, with commentary by North. **Add. 32531**, ff. 29–41b (early 18th cent.).

Diagram showing the major and minor thirds in the various scales, written in the five principal clefs. For a description of the MS., see above, p. 191. **Add. 29283**, f. 95b (about 1691).

Letters addressed to Rev. William Holder, D.D., formerly subdean of the Chapel Royal, on the subject of a work which he was then (1692–1694) engaged in printing [*A Treatise on the Natural Grounds and Principles of Harmony*, 1694], mostly written by John Baynard, who was engaged by the author to revise the proof-sheets, but including three from the publisher (ff. 56, 121, 123), and a short critical one by George Tollet (f. 136), as well as a list of persons to whom copies were to be sent, among whom Dr. Blow and Henry Purcell are twice named. **Sloane 1388**, ff. 56–180b *passim*.

Examples of hexachords, *etc.*, from Thomas Britton's book of flute music. See above, p. 51. About 1697. **Add. 22098**, ff. 40b, 41 (reversed).

Writings on music. Anonymous. **Harl. 4160** (after 1698—see f. 29).

1. "Musical observations and experiments in musical sounds belonging to the theoric part of music"; with quotations from Mersenne, Hon. Robert Boyl[e], *etc.* At f. 29 is an account of "The King of France['s] Water-works." ff. 4–32b.
2. "The way of making an artificial Nightingale, as it is in water-works." f. 33.
3. "A short introduction to the knowledge of Descant or composing of music." ff. 37–41b.

Fragmentary notes, partly in shorthand, on the theory of music, including the following headings "De sono" (ff. 26, 42), "Musica (1) Toni and (2) Ditoni" (f. 30b), "Music out of Gibbs" (f. 33), "Musica

Antiqua" (f. 37b), and "Musica Harmonia" (f. 40). Said to have belonged to Dr. Francis Bernard [1627–1698]. See also above, p. 71. **Sloane 3888**, ff. 23–42 *passim* (17th cent.).

Examples of mutation, *etc.* Anonymous. *Italian.* For an account of the MS., see vol. ii, p. 120. **Add. 29987**, ff. 67, 86b (17th cent.).

Anonymous Treatise beginning "Sonus, consideratus in genere et physice." It is divided into twenty-one chapters, the principal headings or subjects of which are "Sonus musicus qui est triplex," "Sonus Musicus...ex veterum Græcorum genere," "Trias Harmonica," "Modi . . . authentici et plagales," "Quintæ et Quartæ," "Semitonium majus," "Clausulæ propriæ," "Modorum musicorum numerus," "De Progressione," "De Syncopatione," "De Relatione non-harmonicâ," "De Pausis," "De Textu," "De Fugis," and "De Stylo Musico... ex mente Kircheri" (*sc.* from his *Musurgia*), 1650. **Add. 4910**, ff. 11–38b (late 17th cent.).

"Tractatus de Musicâ," beginning "Musicam non incongrue definieris scientiam canendi apposite ad aures demulcendas"; by a Frenchman, who quotes [Athanasius] Kircher and [Claude François Milliet] des Chales (fl. 1674–1675). It is divided into thirteen "Propositiones," the principal of which are "De numero et Tempore," "Soni," "De Consonantiis," "Divisio Diatonici Monochordi," "De Proportionibus," "Systema Guidonis Aretini," "Fistularum organi Pythaulici proportio," "De modis (1) Antiquorum" and (2) "Recentiorum," and "Leges Melopæiæ." Late 17th cent. **Add. 4923** (ff. 12).

"Rules for playing of a Through-Bass upon Organ and Harpsicon" *sic*), beginning "Music consists in Concords and Discords"; by Dr. John Blow. *Autograph.* **Add. 34072**, ff. 1–5 (late 17th cent.).

"Dr. Blow's Rules for Composition," beginning "Concords from the Bass upwards"; apparently in the hand of Daniel Henstridge. **Add. 30933**, ff. 162–171 (early 18th cent.).

Essays, memoranda and criticisms relating to music by, and mostly in the hand of, Hon. Roger North (son of Dudley, 4th Lord North). In seven volumes. **Add. 32531–32537**, *passim* (early 18th cent.).

32531. Vol. i (ff. 42–58). For other contents, see below (section vii, 41, 44).

1. "Some Notes upon an Essay of Musick printed, 1677, by way of coment, & amendment." The essay referred to is *A Philosophical Essay of Musick, directed to a Friend*, London, 1677, by Lord-Keeper Guilford. Relates chiefly to the production of sounds. f. 42.

2. Criticisms on Isaac Vossius' *De Poematum Cantu* (1673). f. 53.

32532. Vol. ii (ff. 26). "Some m[emoran]dums concerning Musick," including "The Doctrine of Discords" (f. 2), "Graces in Playing" (f. 6b), "Of soft and lowd" (f. 8b), "Of stops or paus" (f. 9), "Of fug[u]e" (*ib.*), "For keeping time" (f. 13), "Of

Comon Composition" (f. 13b), "Of Harmony" (f. 16b), "Of descant" (f. 20), "Performance" (f. 25b), *etc.*

The five remaining volumes comprise rough drafts of a work which North apparently intended to publish as "Musical Recollections," divided into three parts, namely:—"The Musicall Grammarian," "The Theory of Sounds," and "An Essay of Musicall Ayre." He appears to have afterwards (1728) incorporated the biographical and historical matter and a small portion of the theoretic part of the work in *Memoires of Music, being some historico-critticall Collections of that Subject*, published by Rimbault in 1846. The various parts of the original work are here distributed as follows:—

32533. Vol. iii (ff. 181). "The Musicall Grammarian, or A practick Essay upon Harmony, plain and artificiall, with notes of comparison between the elder and later musick, and somewhat historicall of both"; beg. "The action of sound is sensible to us by the effects." It is divided into thirty-three chapters, the principal subjects of which (see index at beginning) are: The voice (f. 14), Notation (f. 48b), Time (f. 54), Keys (f. 67), Cadences (f. 91), Gracing (f. 105b), Part-music (f. 121b), Solo-music (f. 125), Plain-song (f. 157), and French music (f. 171b). For the latter part of the volume (ff. 152–181b), see also below (p. 329).

32534. Vol. iv (ff. 82). "The Theory of sounds": describing its Representation by circling waves (f. 6b), its Velocity (f. 11), Properties of air (f. 14), Vibration (f. 24b), Proportions of tones (f. 28b), Intervals, Concords and Discords (f. 36), and Scales (f. 47). For the latter part of the volume (ff. 51b–82b) see also below (section vii, 66).

32535. Vol. v (ff. 149). Two revises of the preceding work, both of them entitled (with slight variation) "Theory of Sounds, shewing the genesis, propagation, effects, augmentations and applications of them reduced to a specifick Inquiry into the cripticks of Harmony and Discord, with Eikons (*sc.* diagrams) annexed"; the first (f. 1) being dated 1726, the second (f. 74), 1728.

32536. Vol. vi (ff. 1–62). "An Essay of Musicall Ayre tending cheifly to shew the foundations of melody joyned with Harmony . . . concluding with some notes concerning the excellent art of voluntary." The principal subjects discussed are sensation, regularity, tone, the scale, accords, cadence, solos, graces, time, instrumental music, soft and loud music, the ecclesiastical style, extravagance, *etc.* For the latter part of the MS. (ff. 62–90), see below (section ii).

32537. Vol. vii (ff. 241). Rough drafts, sketches, and notes—many of them imperfect—of "The Musicall Grammarian" (ff. 1–65b) and "The Theory of sounds" (ff. 66–241b, *passim*). Folios 234–235b, and possibly a few others also, are sketches of "Musicall Ayre."

"Regulæ sive Fundamenta necessaria pro addiscendâ Compositione Musicâ, collectæ a R. D. Thomâ Eisenhueth." Apparently copied from a work of which the second edition was published at Kempten in 1702 as *Musikalisches Fundament*. Eisenhüth's first published work is dated 1675. For a further description of the MS., see below. **Add. 34117**, ff. 38–70 (about 1796?).

"Traité de La Musique Moderne, avec quelques Remarques sur La Musique Ancienne par A. D. V.—mdccii." Begins "De tous les Animaux." The principal headings are "De l'étendue de la voix" (f. 6), "Divisions de l'Octave" (f. 8), "Des Clefs" (f. 13), "Des

Signes ♭ et ♯" (f. 16b), "Des Notes" (f. 18), "De la Mesure" (f. 21), "Des Pauses" (f. 25b), "Les noms des Notes" (f. 29b), "De la Gamme" (f. 33), "Reduction des Clefs transposées aux Clefs naturelles" (f. 39). **Add. 4918** (ff. 43).

"The Practicall Theory of Musick—to perform Musick in perfect proportions," beginning "The power of Musick." Anonymous. **Add. 4919**, ff. 2–6 (about 1702).

Two Letters from Rev. Thomas Salmon, Rector of Meppershall, co. Bedf., to Sir Hans Sloane; both of which are referred to in the *Dictionary of National Biography*, vol. l, p. 208. **Sloane 4040.**

1. About Greek enharmonic music, 4 Dec., 1705. f. 103.
2. Describing his proposals for the advance of the science of music, 8 Jan., 1706. f. 108.

"Observations concerning Musick made...1705 or —06 by... Reverend Mr. [Arthur] Bedford, Chaplain to the Haberdasher's Hospital at Hoxton, near London." The above title is in the hand of [Rev.] Edw[ard] De Chair [minor canon of St. Paul's]. The headings of the chapters are :—"Of Musick, in General" (*sc.* origin of the word Music), "Of the method in learning to compose," "Of the Gamut," "That all the half notes in the Octave are equal," "Of the fretting a stringed Instrument," "Of the Bass, Relation inharmonical, and the Nature of the Keys," "Of other accidental flats and sharps, and the Closes in Each Key," and "A Comparison between Musick and Poetry." Begins "Musick, being one of the liberal Arts." **Add. 4917** (ff. 63).

"Excerpta ex [Dethlevi] Cluveri Disquisitionibus [philosophicis], von den nützlichen Sachen der Weld"; relating to musical proportion, intervals, *etc.* *German.* Apparently taken from the 2nd edition (Hamburg, 1711). The 1st edition appeared in 1707. **Add. 4910**, ff. 1–10.

Note of a man who could sing in octaves. From a memorandum-book containing accounts of various freaks of nature. **Harl. 6935**, f. 96 (about 1714—see f. 1*).

Memoranda by an Englishman, including, among other things :—a Table of proportions (f. 11b), "Tabula ad compositionem contrapuncti" (f. 12b), "Transitus ab unâ consonantiâ ad aliam" (f. 13b), some verses on the distinctive qualities of the four principal voices (f. 17b), another Table of proportions (f. 25b), "Forma seu proportio consonantiarum et dissonantiarum" (f. 112b), and "Tabula consonantiarum" f. 116). **Sloane 2686**, ff. 11b–128 *passim* (about 1717—see f. 111).

Extracts from [Leonard] Euler's *Tentamen novæ* [*Theoriæ musicæ*, *etc.*, 1729]. In the hand of Dr. Callcott. **Add. 27687**, ff. 10b–18 (about 1796).

PRINTED COPY of *A short Treatise on Harmony . . . MDCCXXX*, beginning "The Perfect concords"; followed by "Examples in Notes referring to the [MS.] Figures in the Margin. . . 1730," which examples Sir John Hawkins (who bequeathed the volume to the British Museum in 1789) states to be in the hand of [Joshua] Steele, being "taken from the edition published [in 1731] by Dr. Pepusch." The hand is however not at all like his, but closely resembles that of James Hamilton, Viscount Paisley (afterwards 7th Earl of Abercorn), to whom it was at the time attributed. He was a pupil of Pepusch, which the writer of the treatise must have been, as it is entirely founded on the master's method, so much so that the 2nd edition appears to have been published (see above) by the Doctor himself, though not in his own name. In it almost all the examples above mentioned are incorporated, but with considerable alterations and additions. The words "Æt. 44" at the bottom of f. 1 also corroborate this theory, as Lord Paisley was born in 1686. **Printed Book 785. a. 9** (ff. 51 in MS.).

"TRAITÉ de l'Harmonie des sons et de leurs rapports, ou la Musique théorique et pratique ancienne et moderne. . . par. . . Charles Hebert . . . Lecteur honoraire de Philosophie dans l'Vniversité de Boulogne (*sc.* Bologna) . . . MDCCXXXIII"; with a dedication to "L'Accademie Roiale des Sciences," a preface beginning "Si c'est l'harmonie sensible de causes secondes," and a table of contents. The treatise proper begins "L'on verra dans ce chapitre l'origine de la Musique"; the headings of the twelve chapters are:—"L'origine de la Musique," "L'examen des causes du Son," "La différence des Sons," "Des Systèmes anciens," "Des Systèmes modernes," "Des Consonnantes," "Des moindres intervalles de l'Octave," "Des Dissonantes," "Des Signes," "Des Modes anciens et modernes," "Du Contrepoint," and "De la manière de composer. . . musique." The marginal notes (in Latin) include numerous allusions to music from Latin and Greek authors, besides references to Gui[do of Arezzo], Jan [de] Muris, Zarlino, Mersenne, Descartes, and other writers on music, as well as to the works of the most celebrated medical writers of the day, especially those who have written on the anatomy of the throat. Most of the plates contain drawings of musical instruments or examples of harmony. The work appears to be unpublished, nor is anything further known of the author. Frontispiece and other etchings by Domenico Maria Fratta. Belonged, previous to 1817, to P. L. Ginguené. **Add. 6137** (ff. 360).

SHORT TREATISE in the hand of G. B. Fenoglio. The principal subjects are keys, time, beats, staves, notes, and accidentals. **Add. 31613**, ff. 3–9 (A.D. 1734).

EXTRACTS relating to Welsh music in the hands of Lewis and Richard Morris. Most of them are published in *The Myvyrian Archæology of Wales*, 1807, to which the pages given below refer. **Add. 14905** (A.D. 1738, *etc.*).

1. "Cerdd Dannau (*sc.* string, or harp, music) from an old Manss. of Sr. Wat. Wm. Wynn," beg. "Lyfra elivir Cadwedigaeth Cerd Dant" (pp. 625–6). .f. 3.
2. "Pa ryw fesur yw'r ogwyddor": on

the gamut (p. 626). Copied in 1738. f. 7.
3. "Y Prif dynniadau" (p. 438). f. 8b.
4. "Y 24 mesur o Gerd Dannau" (p. 439). f. 9b.
5. A list of the Welsh keys, and a vocabulary of (eighteen) musical terms, in Welsh and English, *etc.* f. 57.

Similar Extracts, some of them apparently copied from the preceding MS. (Add. 14905), nos. 1–4 of which correspond with the extracts on ff. 1 (*imperfect*), 28b, 27b, and 28, respectively, of the present MS. Included also are (f. 2b) a version of no. 1 taken from a MS. ("Casgliad Didrefn") belonging to William Jones, R.S.S., and (f. 28b) a more complete list of the Welsh keys than in no. 5, the vocabulary of musical terms included in that number being here omitted. **Add. 14939**, *passim* (about 1742–1779).

Papers relating to the theory of music, with diagrams, in the hand of Johann Christopher Pepusch. **Add. 29429** (ff. 23).

The principal subjects are :—

1. "Of c[h]ords." f. 2.
2. "Of the various Intervals, with their expression as they are extant in the 12 modes." f. 4.
3. A table of the Hexachords, *etc.* (*conf.* Add. 5060, f. 1). f. 13.
4. "Conchords," *etc.* f. 14b.
5. "A Table of the gradual Intervals and Sounds of the ancient Greecians." f. 15.
6. "A Scale of the numerical Intervals to their Unities." f. 17.
7. "The Scale of the Cliffs and their Transposition." f. 18b.
8. "The concinnous Scale." f. 19.
9. "Scala Maxima." f. 19b.
10. "The Scale of the Concords and Discords." f. 21.
11. A diagram [of the Greater Perfect System of the Greeks]. f. 23.

"Tratado de la Musica especulativa y practica," by Tomas Vicente Tosca "Presbitero de la Congregacion del Oratorio de Valencia," who flourished in 1721. Divided into four books, of which the first begins, after a short introduction, "Consiste la Musica en el conocimiento cientifico de los intervalos de las voces." Bk. i is headed "De los Intervalos Musicos"; Bk. ii, "Del Systema Musico segun los Generos Diatonico, Cromatico, Enharmonico," *etc.*; Bk. iii, "De la Musica Organica, o instrumental"; and Bk. iv, "De la Musica practica" ("Canto llano" and "Canto de Organo"). Each book is subdivided into "Prop[osiciones]," with occasional "Corollarios." The principal authors quoted, besides Guido Aretino, are Juan de Muris (f. 132b), whose date the author fixes at 1320, and the later writers, Zarlino, Kircher, Salinas, Cerone, and Mersenne. **Add. 31823** (ff. 162).

"Regola del terzo Suono," in the hand of Giuseppe Tartini, who appears to have extracted the teaching contained in it from his *Trattato....dell' Armonia* (1754), for the use of Johann Gottlieb Naumann, who was studying under him at Padua in 1757–1761. Some exercises by Naumann, partly corrected by the Maestro, appear on ff. 9–11. Begins "Data la ottava." **Add. 32150**, ff. 2–16b.

Translation [by, and in the hand of, Dr. Callcott], 1804, of the treatise *Ueber die Theorie der Musik...von Johann Nicolaus Forkel... Göttingen...* 1777 (2nd ed.). See ff. 3–22. **Add. 27690**, ff. 126–158b.

Essay on Counterpoint by Padre [G. B.] Martini, 1774; translated in 1803 by Dr. Callcott from *Esemplare o sia Saggio...di Contrappunto.* **Add. 27686**, ff. 13–22b.

Letter of Dr. Boyce, apparently to M[armaduke] Overend, describing the "distances of the octave." **Add. 33965**, f. 17 (about 1778).

"Anleitung zum General-Bass und der Tonkunst...von J[ohann] M[ichael] Bach...1780"; beginning, after an introduction, "Die Grund-harmonie, oder der Inbegriff der Harmonie aller übrigen Stimmen." **Add. 31996** (ff. 27).

Treatises by Joseph Riepel, Kapell-meister to the Prince of Thurn and Taxis, apparently transcribed under the direction of Anton Bachschmid, Kapell-meister at Eichstädt, in whose hand are the first half of vol. i, part of vol. ii, and the whole of vol. iii. According to a note at the beginning (i, f. 1) Bachschmid died in 1797 (*æt.* 73), and not in 1782 (as in Mendel). The copies were probably made for Johann Kaspar Schubarth, who edited the first of the treatises in 1786, after the author's death (1782). Belonged 1794–1823 (?) to G. Skeffer, "Hof-meister in E[ichstädt?]." **Add. 31034–31036.**

31034. vol. i (ff. 205). 1. "Bass-Schlüssel" [published as above]; followed (at f. 71) by twenty-two leaves of supplementary matter, which do not appear in the published edition. After f. 84b some leaves appear to be missing. f. 1.

2. A "Sechstes Capitel," on counterpoint: a continuation of the *Anfangsgründe zur musicalischen Setzkunst*, of which the 5th chapter appeared in 1768; the first part of this is in the same hand as vol. ii, ff. 1–70 (below). After f. 165, a leaf is missing. f. 93.

31035. vol. ii (ff. 126). A work in two parts, "Von der Fuge," beg. "Ich wünsche dir wohl gelebt zu haben." Like other treatises by Riepel, it is in the form of a dialogue between Discantista and Præceptor. ff. 1, 71.

31036. vol. iii (ff. 79). "Dess Harmonischen Sylben-Masses, iiiten Theil": a continuation of the work of that name published in two parts in 1776.

"The Clavier-School" (*sc. Clavier-schule*, pt. i), by Daniel Gottlob (or rather Gottlieb) Türk, 1789; translated by Dr. Callcott in 1803, and followed by a *précis* of the same and of other portions of the work. For a further description of the MS., see below (section iii). **Add. 27686**, ff. 23, 40.

Diagrams, accompanied by brief notes, of the monochord and "true harmonick" scales. Anonymous. **Add. 34126**, ff. 1b, 2, 98b, 99 (about 1789).

Fragments of notes for works, apparently unpublished, on musical composition, by Dr. William Crotch. For an account of the MS., see vol. i, p. 75. **Add. 30392** (about 1794—see ff. 46b, 54b).

1. Resolutions of discords, forms of ending compositions, *etc.* ff. 44b–46.

2. "A scheme for composition," divided into eight parts, of which only the first four are given, namely:—(1) "Of cómposing music in one key"; (2) "Of modulation"; (3) "On ornamented music"; (4) "On extraneous passages." ff. 80b–96b.

"Regole del contrappunto pratico di Nicola Sala...1794." Begins "Uomini sommi." In the hand of Dr. Charles Burney. For a further account of the MS., see vol. i, p. 122. **Add. 11589**, ff. 25–121 ; **11591**, ff. 1–22.

Regulæ Contrappuncti varijs sub speciebus datæ et compositæ," arranged under the following headings :—"Contrapunctus in genere" (with which words the treatise commences), "Contrapunctus ab Octavâ," "Contrapunctus a Decimâ," "Contrapunctus a Duodecimâ," "Contrapunctus a motu contrario," "Regulæ xv in omni Compositione observandæ," "De usu dissonantium," and "Examen Regularum per quatuor Contrapuncti Species institutum." Anonymous. It is one of four treatises on music, apparently transcribed for the use of Pater Æmilianus Kaiser, of the monastery of Petershausen (near Constance), in 1796. Bookplate of Carl Ferdinand Schmalhob. **Add. 34117**, ff. 3–37.

Memoranda, *etc.*, relating to the theory of music, in the hand of Dr. Callcott. **Add. 27687** (a.d. 1796–1802).

1. Correspondence with A. F. C. Kollmann, on the subject of Fundamental-Bass, *etc.*, 1798. ff. 19–59, *passim*.
2. "Extracts (1802) from the x[th] Volume of the works of W[illia]m Jones of Nayland...1801"; on musical sound, *etc.* ff. 21b–29b *passim*.
3–5. Remarks on Thorough-Bass, *etc.*, 1796. ff. 81, 76, 74 (reversed).

Writings by Dr. Callcott on the theory of music, with annotations by Dr. [William] Crotch, and a letter (f. 1) from the latter to [W. H.] Callcott about some unpublished works of Dr. Callcott. **Add. 27648** (ff. 197).

1. "Lecture No. 1, Dec[r] 22, 1798. On the Octave." f. 3.
2. "Critical Examination of the Musical Theory of Kirnberger"; followed by an "Appendix, concerning the *Essay on [practical] Harmony* [1796] by Mr. [A. F. C.] Kollman[n], 1799." ff. 67, 91.
3. "Introduction" and "Essay on the diminished Triad ... B D F"; with an "Appendix" on the objections of Dr. [Benjamin] Cooke and others to the writer's theories, 1799. ff. 99, 107, 139.
4. An abridged version of the preceding essay (no. 3). f. 155.
5. Another abridged version of the same, with the introduction. f. 170.

Neat copies by Dr. Callcott of his correspondence with Kollmann, relating to the theory of music, and especially "Fundamental Bass," with discussions on the views of Kirnberger, Pepusch, Boyce, Sorge, Marpurg, Forkel, and others on the subject in question. In two volumes. The proper position of the letters in vol. ii is immediately after f. 54 of vol. i. **Add. 27688, 27689**, *passim* (a.d. 1798–1803).

"Tractat von der Musicalischen Composition," by N. N. Böhmer, organist of St. Michael's, Lüneburg. It begins "Es ist mühsam gewisse Regule zu schreiben," being divided into eleven chapters, of which the principal headings are "Intervallen," "Consonantien und Dissonantien," "Von der Triate Harmonica," "Von den Modis oder Tonis," "Transposition und Reduction," "Text," "Stimme," and "Fugen"; with examples. **Add. 4910**, ff. 62–83b (18th cent.).

"Regole della Musica": consisting of a few rough notes of the scales, *etc.* Anonymous. **Add. 14245**, ff. 58–66 (18th cent.).

Notes on the theory of music, the principal subjects of which are Pauses, Cadences, Resolution of discords, Canons, and Modulation; with numerous examples of each. Said to be by Dr. Benjamin Cooke. *Autograph.* 18th cent. **Add. 29298** (ff. 102).

Extracts relating to the theory of music from works by [August Friedrich Christoph] Kollmann (f. 5), Bart[hold] Fritz, [Johann Kaspar] Heck, [Johann Philipp] Kirnberger (f. 4b), [Jean Philippe] Rameau (ff. 4, 28, 27b), [Johann Nicholas] Forkel (f. 25), *etc.*; in the hand of Dr. Callcott, 1807, *etc.* **Add. 27692** (reversed), *passim.*

"Essay on musical Theories"; in the hand, and evidently the work, of Dr. Callcott. **Add. 27647**, ff. 27b–37 (late 18th cent.).

Notes by John Stafford Smith on the names and values of musical notes, time-signatures, minor keys, musical accent, *etc.* **Add. 34609**, ff. 75b, 79 (late 18th cent.).

"Treatise on music (Counterpoint, Fugue and Composition)," with very numerous short musical examples, almost all of them anonymous, by C[arl] F[riedrich] Baumgarten (fl. 1783–1794). *Original draft.* Evidently the one alluded to by his pupil William Thomas Parke, in *Musical Memoirs*, vol. ii, p. 191, and in Grove. The application to music of the Greek names for the various figures of speech is somewhat forced, and indeed the connection at all with music of one or two passages (*e.g.* ff. 39b–40b, 42b, 43) is difficult to trace. At the beginning is the crest of Samuel Appleby. Late 18th cent. **Add. 36681** (ff. 183).

Short Passage, beginning "This is the discant of instrumental Music"; immediately followed by "The mode of playing the eight perfect tones and the eight principal" [? on the harp]. From a collection of Welsh poems and letters. **Add. 15029**, f. 138 (18th–19th cent.).

Note by Samuel Wesley on the nature of the Diatonic scale. **Add. 35003**, f. 36 (early 19th cent.).

"Thoughts on the Musical Terms used by the ancient Greeks," by, and in the hand of, Dr. Callcott, 1804. The remaining articles are printed, forming part of a publication by Dr. Callcott (watermark, 1800). **Add. 27646**, ff. 174–178.

Letter of Dr. Callcott on "Fundamental-Bass," 16 Nov., 1802, possibly addressed to A. F. C. Kollmann. **Add. 27693**, ff. 17b–12b (reversed).

Papers relating to music, from a collection of letters, *etc.*, by F[riedrich] W[ilhelm] Berner, 1804. See also below (section ii). **Add. 31997** (about 1804–1826).

1. "Fragen über das Recitatio"; apparently propounded by [H. K.] Ebell at the first meeting of the "Philomusische Gesellschaft," at Breslau. f. 17.
2. Discussion by the same of the article "Cadenz" in Abbé Vogler's [*Handbuch zur*] *Harmonie-lehre*. ff. 20–22.

Allusions to the ancient modes, in the hand of Beethoven. **Add. 29997**, f. 13 (reversed). About 1816.

"Practische Methode zum (*sic*) Erlernung der musikalischen Composition ... von Hieronymus Payer, Kapell-meister." *Autograph.* The work was originally divided into three parts, (1) "Harmonie," (2) "Melodie," (3) "Melodie und Harmonie"; but the present MS. contains only part i, preceded by a neat copy of the first fifty or sixty pages. Begins "Der Zweck dieses Werckes." **Add. 32412**, ff. 54–207 (A.D. 1826).

"Observations on Chanting, explanatory of a new system ... written for the purpose of simplifying it; so that ... persons without musical education may be easily taught to chant accordingly to given rule. By R[obert] L[ucas] Pearsall, of Willsbridge in the county of Gloucester. Written at Wartensee, on the Lake of Constance, the 27th of August, 1851." The work is divided into three parts, Introductory, Explanatory, and Practical; and contains numerous musical illustrations. Belonged to Marianne Ellacombe, afterwards Mrs. Welland (ff. 1, 61b); purchased in 1907 from Mrs. Philippa Swinnerton Hughes, the writer's daughter. **Add. 37490** (ff. 69).

SECTION II.—HISTORIES.

a. Histories of Music.

Portions of the Hon. Roger North's treatise, "The Musical Grammarian," containing a very brief account of the music of antiquity, followed by a more detailed description of music in England during the reigns of Charles I and Charles II, including references to [Rev. Thomas] Salmon's controversy with Matthew Lock. f. 44b;—to [Thomas] Morley's "Tract of Musick by way of Dialogue" (*sc. Introduction to Practicall Musicke*). f. 155b;—to the introduction of public concerts and "semi-operas" (*sc.* Incidental Music). ff. 174, 175b;—and to various musicians whose names are given in Index II. **Add. 32533**, ff. 152–181b (early 18th cent.).

Portions of the same writer's treatise, "Musicall Ayre," containing (f. 62) an account of "moderne operas," and (f. 65) a "Researche into

the History of English Musick" (substantially the same as Add. 32533, ff. 152–181b, above). **Add. 32536**, ff. 62–90 (early 18th cent.).

"BRIEF ACCOUNT of the British, or Cambrian, Music"; said to be by Lewis Morris, and published in 1746. "Sent to me [Rev. William Cole] in a Letter by Mr. [Thomas] Pennant, Febr. 6, 1778." Folios 64–65b are printed. **Add. 6402**, ff. 64–66b.

JOURNAL of a tour through France and Italy,* "undertaken to collect materials for A General History of Music"; by Charles Burney, Mus. Doc., 1770. See also the *Catalogue of Additions*, 1894–1899. **Add. 35122** (ff. 185).

WRITINGS on music in the hand of Dr. Callcott, July and August 1801; expanded from Add. 27647, below. They are:—"Essay on Musical Literature," including lists of the leading Greek, Latin, Italian, French, German, and English, writers on Music, with remarks on their principal works. Two *imperfect* copies. ff. 4–43, 44–101;—and "Essay on Musical Manuscripts," divided into (1) General observations on the subject, (2) Classification of the MSS. of England, and (3) Sketch of the most important on the Continent. ff. 102–137. **Add. 27646**, ff. 4–137.

DRAFTS of the two above Essays by Dr. Callcott, about 1801. See also above, p. 328. **Add. 27647**, ff. 6b–11, 65b–38b (reversed).

PREFACE and Introduction to "General History of Music ... by John Nicolas Forkel ... Leipzig 1788, 1801 ... translated from the original [*Allgemeine Literatur der Musik*] ... by J. W. Callcott ... 1803"; followed (f. 125) by a few remarks on them by the translator. The pencil notes are said to be in the hand of Dr. Crotch. **Add. 27690**, ff. 23–125b.

b. HISTORICAL NOTICES,† REFERENCES, LETTERS, *etc.*, RELATING TO MUSIC.

"LLYMA DREFN ar wyr wrth Gerdd Dafawd": the ancient orders of Deheubarth (South Wales) relating to minstrels, dating from an earlier period than the so-called statute of Griffith ap Cynan (see below). In the hand of Iolo Morganwg (Edward Williams). **Add. 15003**, f. 32b (late 18th cent.).

COPIES of the statute [about 1100?] attributed to Griffith ap Cynan [1055–1137], relating to minstrelsy. **Add. 15038**, f. 94 (1575); **19711**, 2nd part (late 16th cent.); **14872**, f. 126 (1632?); **14905**, f. 62 (1727); **15036**, f. 57b (1797?); **15003**, f. 31 (1799?); **15022**, f. 92 (18th cent.).

* This description is taken from *The Present State of Music in France and Italy*, published in the following year, being an embodiment of the above work.

† Arranged as far as possible in the order of the events, *etc.*, to which they refer.

GIRALDUS CAMBRENSIS, "Topographia Hibernica": chapters on music, *sc.* Bk. iii, 11–15 (*Opera*, Rolls Series, 21, v, p. 153). **Ar. 14**, ff. 20b–21b (12th–13th cent.); **13 B. viii**, ff. 26–27 (12th–13th cent.); **Add. 33991**, ff. 18–19b (13th cent.); **34762**, ff. 50b–53 (13th cent.); **Harl. 3724**, ff. 34, 34b (early 14th cent.); **13 A. xiv**, ff. 47–49 (14th cent.); **Harl. 4003**, ff. 27–29 (14th cent.); **Cleopatra D. v**, ff. 42–44b (14th cent.); **Faustina C. iv**, ff. 73–77 (16th cent.); **Harl. 359**, ff. 106–109 (16th cent., copy of Add. 34762, above).

COPIES of letters written at various times by officers of the Abbey of Bury St. Edmund's, containing injunctions against the setting up of private schools of singing, *etc.*, in that town. Included in a Register of the Abbey. The writers are Johannes [de Brinkele], abbot, 1370; Willelmus de Hoo, sacristan and archdeacon, 1290; and Willelmus Barwe, sacristan and archdeacon, 1426. **Harl. 645**, ff. 86, 86b (mid. 15th cent.).

A POEM, beginning "Un-comly in cloystre," containing a complaint by two monks of the difficulty of learning church music. The fly-leaves at the end appear to connect the MS. with Norwich. **Ar. 292**, ff. 70b, 71 (*temp.* Edward II?).

REFERENCES to the duties, salary, housing, *etc.*, of the organist and choristers of the Royal chapel; from a collection of transcripts made by or for Rev. Roger Huggett, Librarian of Eton College, chiefly from MSS. in the Ashmolean Museum at Oxford, dating from time of Edward III to that of Charles II, and relating to the Dean, Canons, and College of Windsor. Included (f. 75) is an Indenture granting to Nathaniel Gyles, Mus. Bac., "that he shall have for his Life a Clerk's Place, and be one of the Players on the organ...with other Perquisites which may be given to the Choristers," 1596. **Add. 4847**, ff. 43–90 *passim* (about 1758).

PAPERS relating to a Greek MS. (since lost) discovered at the capture of Buda in 1686, and supposed to be at least three centuries old. It contained a collection of hymns, *etc.*, written for the Greek church at Constantinople, as well as instructions for singing them. The short account of the MS. on f. 126 is in the hand of Humphrey Wanley. **Lansd. 763**, ff. 124–127b, 130.

ACCOUNT of the Eisteddfod held by Griffith ap Nicolas [d. 1461] at Caermarthen; from MSS. of Paul Panton and Iolo Morganwg (Edward Williams). **Add. 15003**, ff. 93b–98b (about 1799?); **15022**, ff. 113–117 (18th cent.).

ANOTHER ACCOUNT of the same Eisteddfod; from a MS. of Jago ab Dewi (James Davies). **Add. 15003**, ff. 64–72b (about 1799?).

GRANTS, *etc.*, to clerks of the King's Chapel, trumpeters, minstrels, and others, whose names are given in Index II; from a register of the correspondence of Richard III, kept by his chancellor, John Russell, Bishop of Lincoln. Included (f. 189) is a licence to John Melyonek,

Gentleman of the King's Chapel, to "take and sease for vs...al suche singing-men and childre being expart in the ... science of musique as he can finde...our colege roial at Wyndesor reserued," 16 Sept., 1484. **Harl. 433**, ff. 27b–210 *passim*.

PETITION of William Marter, Thomas Williams, and Christopher Burton, to Sir John Savage, Mayor of Chester (1484 and 1485), and the Justices, for "the Rowme and charge of the waitmen of the said city," in the place of William Smethley, deceased. **Harl. 2091**, f. 21.

NOTES on a "Set of ancient Service-books to Latin words in 6 vols., belonging to the Music-School at Oxford, containing compositions by Dr. Fayrfax [and other contemporary musicians]." **Add. 11581**, f. 34b (about 1780).

LETTER of Alfonso da Este to the King [Henry VIII], with a present of a "cytharam eius generis quos (*sic*) in Italiâ leutos uocant." 13 Oct., 1517. *Lat.* **Vitellius B. iii**, f. 217.

ACCOUNTS of an Eisteddfod held at Caerwys, probably in 1524, at which the statute of Griffith ap Cyman relating to minstrelsy was confirmed. **Add. 19711** (vellum roll, late 16th cent.); **14872**, f. 125b (1632?); **15003**, f. 123 (about 1799?).

PAYMENTS, from the Household-book* of Henry VIII (apparently for 1525, 1526), to fifteen "trumpettes," three "lewters," three "rebikes," three "taberets," one harpist, a "waite" (*sc.* bagpiper), two "Vialls," four "drumslades" (*sc.* drummers), and a "Phipher." f. 1;—ten "sagbuts," and an organ-maker. f. 1b;—the Master of the children of the chapel, and a virginal-player. f. 2;—an instrument-maker, and another organ-maker. f. 3b;—a "mynstrell." f. 5;—and a member of the Chapel. f. 6. The names are given in Index II. **Eg. 2604**.

NOTES relating to the King's Minstrels, from a collection of papers formed by John Payne Collier (see *Catalogue of Additions*, 1882–1887). **Eg. 2623**, ff. 5, 7b (A.D. 1529, 1533).

1. "[Interrogatories] to be demaunded of the Duke of Norffolk—that the Citie may haue the kyng's mynstrells for the ffurnyssheyng of the pagents and barges" [on the occasion of Queen Anne Boleyn's coming into London, in May, 1533]. f. 5.
2. A list [about 1529] of "Suche personz as ... have lodeging with[in] the king's howse," including "the yong mynstrels." f. 7b.

A NOTE of Calvin's attitude with regard to music in church, as reported by Zwinglius; preceded by a quotation relating to music by M. Walderus, 1635. Apparently in the hand of Johann Stobæus of Königsberg. **Sloane 1021**, f. 115 (about 1640).

* Other lists of royal musicians, *etc.*, not specially referred to in the various Catalogues of MSS., and therefore not given below, will be found in the numerous Establishment-books, *etc.*, of the 16th and 17th centuries. See also Nagel's *Annalen der Englischen Hof-musik*, 1894.

NOTES of payments to musicians, from a transcript made for Sir Julius Cæsar from one of the Royal Establishment-books, apparently that of Edward VI (*conf.* Add. 34320 and Stowe 571, below). **Lansd. 171** (about 1606—see f. 436b).

1. To a Sergeant-trumpeter and sixteen other Trumpeters, six Sackbut-players, eight Viol-players, three Drummers, two Flute-players, three Virginal-players, seven "Musitions Straungers" (including "The 4 Brethren Venetions"), and eight Players of Interludes. ff. 249, 249b.
2. To the Master of the Chapel, and thirty-two Gentlemen of the Chapel. f. 252b.

NOTES, from a copy of the Establishment-book of Edward VI [about 1550–1553], of payments made to musicians, *etc.* **Add. 34320** (after 1603—see f. 129).

1. Musicians and players, as in Stowe 571, f. 27 (below), with the addition of six Singing-children. ff. 34b, 35.
2. The Master of the Children, and thirty-two Gentlemen of the Chapel. f. 39b.
3. Three Singers. f. 41.

NOTES from the private account-book of Sir Thomas Chaloner [ambassador to France, *etc.*], 1551–1553, of payments for stringing and repairing lutes. ff. 11b, 12, 18, 34b, 36;—for rewards to — Hewme, lute player. ff. 12, 13b;—for mending and tuning virginals. f. 12;—for a viol. f. 33b;—"to a Flemming Musicien who teacheth my doughter for song-bokes (Ytalien) in 4 parts," *etc.* ff. 38, 40. **Lansd. 824.**

LISTS of musicians, with their fees, from the Establishment-book for 1552. They are divided into (1) "Musitions and Plaiers," the instruments employed being nearly the same as in the preceding reign, but different in number and including two flute-players (in place of a fifer and tabret-players), and seven "Musitions straungers" (among them "the fowre brethren Venetians, *viz.* John, Anthonie, Jasper, and Baptiste [Bassano]"). ff. 27, 27b;—"The Chappell," including the Master of the Children and forty gentlemen of the Chapel. f. 36;—and three "Singers." f. 39. The names are given in Index II. **Stowe 571.**

LIST of the offices of "Musitions and Players," with their fees. Copied from a MS. of about the year 1552. See *Catalogue of Additions*, 1888–1893. **Add. 34010**, ff. 27b, 28 (*temp.* Elizabeth).

A SIMILAR LIST (f. 13), followed by "The Chappell" (f. 18b); taken from what appears to be a copy of the Establishment-book of Edward VI (*conf.* Add. 34010, above), and probably intended as an estimate for similar expenditures by Queen Mary, the number of whose musicians did ultimately exactly correspond with those of her predecessor (see the list in the first year of her reign given in Collier's *History of English Dramatic Poetry*, i, 165). The difference in the amounts paid to the two odd minstrels and the flute-players in Add. 34010 is probably due to an error. **Harl. 240** (about 1553).

Confirmation of licence to sell ashes and old shoes granted to William Treasorer, late maker of musical instruments to Philip and Mary, in consideration of his having "devised and geven vnto vs a newe instrument Musicall geving the Sounde of . . . Flutes and recorders and . . . hathe promysed . . . to repair . . . oure greate Organes standing in owre Chappell within owre manoure of Grenewich." 13 Mch., 1560. **Galba C. ii**, f. 255.

Reference to an Eisteddfod held at Caerwys, 9 Elizabeth (1567). **Add. 14872**, f. 130 (A.D. 1632?).

List of graduates of the above Eisteddfod. **Add. 15036**, f. 67 (A.D. 1797?).

Original letters from Italian musicians in the service of Queen Elizabeth, most of them addressed to the Earl of Sussex. The names of the writers are given in Index II. **Titus B. vii**, ff. 131–358 *passim* (1567–1579).

Memorandum of the gift of five shillings "to my L. of Sussex minstrells"; from an account of the expenditure at the house of Lord North, of Kertling, at the Queen's visit, 1 Sept. 1578. **Stowe 774**, f. 20b.

Warrant of Queen Elizabeth, addressed "To all . . . Deanes, Provostes, . . . and mynisters," to "permitt . . . Thomas Gyles (elsewhere styled 'Master of the Children of . . . St. Paule') . . . to take vp in any Cathedrall or Collegiate Churche . . . suche . . . Children as he . . . shall . . . like of," to be educated by him in music and singing; 26 April, 1585. **Sloane 2035B**, f. 2.

List of collections of vocal compositions (Catches, Madrigals, Operas, Partsongs, Songs, and Trios) published between 1587 and 1688, in chronological order, with the words of many of them; compiled by Joseph Haslewood for his *Lyrical Gleanings*, privately printed in 1817. **Add. 19269**, *passim*.

Extracts from "Dr. John David Rhys's Gramar" (*sc. Cambrobrytannicæ . . . Linguæ Institutiones*, 1592), including a "Catalogue of some antient Pieces of Brit. Music." f. 59;—a reference to an enactment in Wales, about A.D. 700, relating to musicians. f. 60;—and an "account of what a Pencerdd, or Master of Music, ought to understand." f. 60b. **Add. 14905**, ff. 59-60b (18th cent.).

Papers relating to music, *etc.* [1598], from the Burghley collection. **Lansd. 86.**

1. "Allowaunce of Apparrell for a musicion owte of the Garderobe." f. 100.
2. Estimates, apparently from the subdean, for "the chardg of newe pricking the Songes in Her Majestys Chappell," to be contained in "Twelve seuerall bookes for men, foure for Children, twoe Antume (*sc.* Anthem) Bookes, and one for the Organs"; also for binding a "sett of [4] Bookes in vellum . . . for the Children," and adding more vellum leaves "for the contayninge of certein services." f. 134.

WARRANTS for payments to trumpeters in the royal service, with notes of their appointments. **Add. 5750**, ff. 80–94 (A.D. 1660–1664).

PROCLAMATION by Queen Elizabeth relating to minstrels in the district of Aberffraw, co. Anglesey. Two copies, 1748. **Add. 14905**, f. 3b ; **14939**, f. 1b.

DRAWINGS of the Gentlemen and Children of the Chapel Royal ; forming part of the funeral procession of Queen Elizabeth. **Add. 35324**, f. 31b (about 1603).

MEMORANDUM, in an early 17th-century hand, by a flute-player in the royal service, of wages due to "Maistre Piere" [Guy ?] and "Maistre Nicolas" [Lanier ?], "mes compaignons de fluytes." **Titus B. vii**, f. 183 (about 1604 ?).

MEMORANDUM of amounts "Forgeuen by Privye Seale" to the King's Chapel and Musicians. From a collection of Treasury papers. **Lansd. 156**, f. 411 (about 1605–1606).

"MISCELANEA eorum quæ in Missâ Papisticâ a Sacrificulo et Choro, vel cantu vel solo murmure, pronuntiari solent vna cum autorum ac temporum notatione," *sc.* brief notes of the origin of the various parts of the Mass, *etc.*, beginning "Introitus a Celestino ex Grecis Ecclesiis." From a collection of extracts relating to controversies between members of the churches of England and Rome, about 1608–1610. **Harl. 828**, ff. 18–19 (early 17th cent.).

ACQUITTANCE from Anthoine Boesset, "maître en la musicque de la Chambre du Roy" [Louis XIII], for 105 livres for the maintenance of an apprentice. **Eg. 2159**, f. 2 (A.D. 1614).

COLLECTION of original letters and other autographs, *etc.*, of musicians, made by Andrew George Kurtz, Secretary of the Liverpool Philharmonic Society. They are arranged in alphabetical order, (1) of countries, (2) of writers, *etc.* The names are given in Index II. **Add. 33965** (A.D. 1620–1887).

CERTIFICATE by Sir Henry Herbert, Master of the Revels, to exempt from arrest certain persons "Playinge as Musitions, and other necessary attendants." **Add. 19256**, f. 44 (A.D. 1624).

FEES to musicians in the service of James I. Among them are included Trumpeters, Sackbut-players, Drummers, Flutists, "Minstrells," Virginal-players, Viol-players, Italian "musitions," a Bagpiper, Lute-players, Instrument-makers, Harpists, Rebec-players, and Singers. From a volume of miscellaneous collections chiefly *tempp.* Elizabeth and James I. **Stowe 574**, f. 16b.

"A SONGE in praise of musinge" (*sc.* music). **Add. 15225**, f. 35 (*temp.* James I). Begins :—

> "Sweete musinge mournes, and hath doune longe—
> These fortie yeares and almost fiue.
> God knowes it hath the greater wronge
> By Puritanes that are aliue."

Warrant for payment to Stephen Nau, "Composer for our violins," in place of Thomas Lupo (deceased). **Add. 5750**, f. 79 (A.D. 1628).

Deeds relating to the Court of Minstrels. **Add. Charters 42681**A, B.

42681a. "Orders made ... by ... Edward, Lord Newborough, Chauncelor of...Duchy of Lancaster...for the better orderinge and governinge of... the Minstrells' Courte ... helden at Tutbury [co. Staff]," 10 May, 1629.

42681b. Exemplification of the same, 30 June, 1631.

Acquittances for salaries, from the following "surintendantes de la Musique de la Chambre du Roy" [Louis XIII]:—Paul Auget (also "Maître de la musique...de la reine mère"), 1633. f. 4;—Henry de Bailly, 1634. f. 5. **Eg. 2159**.

Warrant for payment "To the Gentlemen of our Chappell Roiall ...towards their Feast," 18 June, 1639. **Add. 5750**, f. 45.

Letter of Henry Lawes to the Receiver-General, requesting the latter to pay the salary due to him as Gentleman of the Chapel to his friend Wilks Fichet, or Fitchett; with receipt. **Add. 33965**, ff. 58, 58b (A.D. 1647).

List of monasteries, churches, *etc.*, in Naples about the middle of the 17th century, containing thirty-six so-called conservatorios for women or children, among which are those of Sant' Onofrio (f. 177) and Santa Maria di Loreto (f. 184), named in Grove (iii, 350–1). **Add. 20924**, ff. 176–197b *passim*.

List of authors quoted in Meibom['s *Antiquæ musicæ auctores septem*], 1652; in the hand of Dr. Charles Burney, 1790. **Burn. 430** (ff. 10).

News-letter from G. Mabbott to the Lord Lieutenant of Ireland, 28 Dec., 1658, containing the following passage:—"A Comittee of the Councell to consider by what Authoritie the opera in Drury Lane is showne in imetation of a play, and what the nature of it is." **Lansd. 823**, f. 180.

Warrant to pay £40 a year and livery-money to John Singleton, "one of our Musitians for the Lute," in place of Timothy Collins deceased, 8 Oct., 1661. **Sloane 856**, f. 6.

Memorandum by the Deputy-Master of the Revels, Edward Hayward—"To moue Sir Edward Nicholas to write to one of the Secretaries of State," requesting "That hee [the deputy-master] may enioy ... the ordering of maskes ... musick ... wakes, where there is constantly revelling and musick ... and banquettings in publique houses, when attended with minstrelsy, singing and dancing," *etc.* **Add. 19256**, f. 86 (A.D. 1663).

Order to certain Waits of the city of Westminster to appear before the Corporation of Musicians. See also under Musical Societies, below (section ix). **Harl. 1911**, f. 4b (A.D. 1664).

WARRANT from Charles II for the payment of "Our foure and twenty Violins . . . the Master of Our Musicke (Lewis Grabu), with two Boyes, two composers (George Hudson and Mathew Lock), and Monsr. Le Grange for a Basse." The names of the violinists are given in Index II. **Eg. 2159**, ff. 11–14b (A.D. 1669).

ROUGH DRAFT of the dedication [to Charles Seymour, 6th Duke of Somerset] of Henry Purcell's "Musick of The Prophetess, or the History of Dioclesian," composed in 1690, and published by subscription in the following year. In the hand of John Dryden, the poet, who evidently wrote it at the request of his friend the composer. On f. 35 is a draft, in the hand of Jacob Tonson, the publisher, of the Advertisement printed at the end of the above edition. **Stowe 755**, ff. 34–35b.

LIST of the organists at Christ Church, Oxford, from Simon (!) Child to [William] Crotch. **Add. 31460**, f. 1 (late 18th cent.).

"AN ESSAY in defence of Church Musick," by W[illiam] Wogan, the date of whose earliest published work is 1721. Begins "One would think that the natural Beautys of Musick," and is divided into three headings:—"The Practice of the Primitive Christians,' "Passages in Holy Writ," and "The Effects and Usefulness of It." Bookplate of Sir John Percivale, Baronet [created Baron Percival in 1715 and Earl of Egmont in 1733], whose works are contained in the MS. **Add. 27989**, ff. 34–40b (early 18th cent.).

"A DESCRIPTION of all the Musical Birds in this Kingdom . . . by John Hamersley" (apparently of Staffordshire—see f. 32). At f. 38b is "The best way to teach birds to whistle," which the author suggests should be by means of a pipe or flageolet (called on f. 2 a cantillo); and at ff. 54–56, some "Bird Tunes." **Add. 29892**, *passim* (early 18th cent.).

"ESTABLISHMENT of our Chappels...1702," including the amounts paid to Dr. John Blow, William Croft, Edward Braddock, and twenty-two Gentlemen of the Chapel. **Add. 14407**, f. 16b.

RECEIPT by Jean Baptiste Matho, "Ordinaire de la musique du Roy" [Louis XIV], on behalf of the children of René and Margueritte Gaultier. **Add. 33965**, f. 154 (A.D. 1703).

LETTERS in French, addressed to [Humphrey] Wanley from Nicolò Francesco Haym, (1) inviting him to a concert at the house of [Francesco?] Gasparini, London, 14 Jun. 1705. f. 30;—and (2) asking for some organ sonatas by Bernardo Pasquini and a cantata lent by the writer, 20 Aug. 1705. f. 32. **Harl. 3779.**

LIST of "Dramas of Italian Opera, acted in England," between 1705 and 1776, *etc.*; with the names of the principal singers, and the dates of performance. The names of the composers are frequently omitted, especially in the case of Handel's Operas. About 1776 (latest date in original hand) and 1784 (see f. 33). **Burn. 521B** (ff. 38).

"Opera-registers from 1712 to 1734, by the father of Geo. Colman, Brit. Consul at Leghorn": a very brief account of the Operas performed at the Haymarket during that period, with the names of the composers and the performers, *etc.* At f. 24b there is a reference to the coronation of George I. **Add. 11258**, ff. 18b–32.

Papers relating to the accounts of Drury Lane Theatre, 1714–1717, signed by the managers, C[olley] Cibber, Rob[ert] Wilks, and B[arton] Booth; containing allusions (ff. 24, 35, 37) to the masque of "Apollo and Daphne" [by Dr. Pepusch, 1716], and (f. 39) to "Mr. Hen. Purcell's Music which was performed in the 'Victim at the sacrifice'" [after 1713]. **Eg. 2159**, ff. 15–40.

Letters from Rev. Dr. Thomas Tudway to Humphrey Wanley [librarian to Edward, Lord Harley, afterw. 2nd Earl of Oxford], about the Anthems and Services which he was employed (1714–1718) in collecting for Lord Harley (mostly contained in Harley 7337–7342 —see vol. i, p. 53), and other MSS. offered for sale by Rev. Dr. John Covell, Master of Christ College, Cambridge. The only compositions alluded to which are not in the above Harley collection are a service by [Edward] Low[e] (f. 58); some anthems by Dr. [John] Arbuthnot "made for the Queen's Chappell," referred to in a letter of 11 July, 1717 (f. 76); Tallis' 40-part anthem (or motet), referred to in letters of May–August, 1718, as belonging to "honest James Hawkins" of Ely (ff. 95–102 *passim*), and some anthems and a service written by Tudway for the opening of the new Chapel at Wimpole in 1721 (ff. 106, 111b). Some of the letters are alluded to in the article on Tudway in the *Dictionary of National Biography*. **Harl. 3782**, ff. 29–127 *passim* (A.D. 1714–1725).

Notes by Dr. Tudway, interspersed throughout the above collection on the history of music, including (especially in the introductions to vol. i and iii) short biographical accounts of composers (whose names are given in Index II); an account of the innovations introduced by Charles II into his Chapel (beginning of vol. ii); remarks on the composition and rendering of church music (beginning of vol. iv); and a sketch of the history of music, more particularly sacred music, down to the compiler's time (beginning of vol. vi). **Harl. 7337–7342**, *passim* (A.D. 1715–1720).

Letter from James Heseltine to — Mickleton (? clerk to Humphrey Wanley), promising copies (apparently from MSS. in Durham Cathedral library) of services by [Nathaniel?] Giles and one of the Loosemores, 2 Mar. 1715 [6]. **Harl. 3779**, f. 44.

Account, in MS., of "The Prisoners' Opera," performed at Saddler's Wells Theatre in 1730. The printed libretto is given at f. 272. From a collection made by Francis Place for a history of the Drama. **Add. 27831**, ff. 254–256 (19th cent.).

Letter of [Johann Gottfried] Walther, containing a list of a few motets, *etc.*, in his possession (by Allegri and others), a report of Mattheson's death at Hamburg, reference to the vacant cantorship [at

Weimar], an account of a visit from Joseph Chrysostom Mittendorff, the Bremen bass-singer, family news, etc. Dated Weimar, 6 August, 1745. *Holograph.* **Add. 34267**, f. 3.

PAPERS relating to the hire by Handel of an artillery kettledrum, for use in his oratorios. **Add. 24182.**

1. Letter of Handel [to the master-general of the Ordnance] requesting him to hand over to the bearer (Frederick Smith) the promised instrument, 24 Feb., 1750. *Holograph.* f. 15.
2. Receipt by Frederick Smith, for the same, 26 Feb., 1750. f. 16.

ACQUITTANCE from Matthew Dubourg for expenses of "Birth-day Musicke [per]form'd at the castle." **Eg. 2159**, f. 51 (A.D. 1752).

LETTER from John Jones, of Jesus College, Oxford, to Richard Morris, of the Navy Office, 17 Nov., 1770, about a Welsh MS. belonging to the latter, containing music which the writer describes as "designed for the Crwth as well as the Harp." In the hand of Owen Jones. **Add. 15021**, ff. 51b–52b.

LETTER of Dr. Charles Burney to Sir Robert Murray Keith, K.B., ambassador at Vienna, 9 Nov., 1784, asking for information about an annual musical performance there for the benefit of deceased musicians, for insertion in his account of the recent Handel Commemoration, which appeared in the following year. **Add. 35532**, f. 364.

THREE AUTOGRAPH LETTERS of George III to the Marquis of Carmarthen [Chamberlain of the Queen's Household], referring (ff. 57, 59) to music to be performed at court, in 1786; and (f. 61) on the resumption of the series of festivals held at Westminster Abbey by the "Ancient Concert Society," 1790. **Eg. 2159.**

RECEIPTS by James Cobb, librettist, from the Management of Drury Lane Theatre, for his share in the profits of the following operas written by him: "Love in the East" [composed by Thomas Linley], 1788. f. 2;—and "The Haunted Tower" [composed by Stephen Storace], 1790. ff. 3, 4. **Add. 25915.**

CORRESPONDENCE of George Thomson, of Edinburgh, relating to his edition of Scottish, Welsh, and Irish Songs, 1793–1847, including letters from Kozeluch, Haydn, Beethoven, Bishop, Weber, and Hummel, some of the music referred to being contained in Add. 35270–35279. In seven volumes. Vols. i–iii contain the original letters; and vols. iv–vii, Thomson's Letter-books, 1803–1851, containing copies of his letters to the writers in the three preceding volumes. For a further description of these MSS. see the *Catalogue of Additions*, 1894–1899, in the index to which the names of the writers are given. **Add. 35263–35269.**

DISSERTATIONS on Russian Music; from "Noctes Rossicæ. . . remarks on the rustic inhabitants of the Russian Villages," compiled by Dr. Matthew Guthrie from notes made by himself and his wife, "Directress

of the Imperial Convent," during a residence of some years in Russia. Included is a copy of the work from which the *Dissertations Sur les Antiquités de Russie* (1795) was translated, but not of *A Tour... Through The... Crimea*, published in 1802 (not 1801, as stated on f. 217). **Add. 14390.**

1. "On the National Music of Russia compared with that of Ancient Greece, more especially the Chorus-Songs of the Peasants and their Ancient Ballads." This and no. 2 are from the *Dissertations* (1795). ff. 20–36.
2. "Orbicular Chorus-Dances." ff. 88–95.
3. "On the Ancient Songs of Russia." ff. 181–210b.

Note, in French, relating to the music and text of the Psalms used by the Reformed Church in France and Switzerland. **Add. 11585**, f. 48b (18th cent.).

Fragmentary Notes relating to the history of music, scattered about a musical common-place book of J. Stafford Smith. The principal items are short extracts (f. 84b) from Rev. A. Allison's *Essays on Taste*, 1790; and (f. 84) *An inquiry into the fine arts*, by Thomas Roberts, minister of Dalmeny, 1786. **Add. 34609**, ff. 5b, 6, 74b–84b *passim* (late 18th cent.).

Notes by Dr. Callcott, about 1800, on [John] Austin's [*System of*] *Stenographic Music*, published about 1800. ff. 173b, 172b;—and on Ambrose Warren's Tonometer, 1725. ff. 173, 172, 171. **Add. 27646.**

Review of Dr. Thomas Busby's *Complete Dictionary of Music* (1800?) in the hand of Dr. Callcott, written by him for the *British Critic*, after July, 1801 (see f. 11b). **Add. 27647**, ff. 12–27.

Establishment-list of the state band at Dublin Castle, 1801. From the Hardwicke Papers. **Add. 35732**, ff. 111b–113.

"Essay I, on Musical Literature," by Dr. Callcott, 1803. **Add. 27686**, ff. 3–12.

Correspondence and other papers of F[riedrich] W[ilhelm] Berner, organist and composer, relating chiefly to musical appointments held by him at Breslau under the Minister of Public Instruction. Included are contributions to the *Berlin Musik-Zeitung*, the *Theater-Nachrichten*, *etc.*; a short essay "Ueber das Melodrama" (ff. 38–43); and short notices of, or references to, [Karl Friedrich] Herrmann (f. 15b), Weber (ff. 46b, 62b, *etc.*), and [Johann] Janetzeck (f. 60b). The papers are divided into three parts, with tables of contents at the end of each. **Add. 31997**, *passim* (about 1804–1826).

Memoranda of agreements, for the years 1818 and 1819, between the proprietors of the Theatre Royal, Covent Garden, and certain musicians, whose signatures are appended, usually countersigned by [Sir] Henry R[owley] Bishop. The names are given in Index II. **Add. 29365** (ff. 62).

NOTES collected by, and chiefly in the hand of, Samuel Wesley, relating to music and musicians, including reminiscences of his own life, and that of his brother Charles, and other members of the Wesley family. ff. 1–40, 81b, 100, 121, 128–31, 145–6;—biographical notices of other composers (whose names appear in Index II);—London concerts and performances. ff. 41–42b, 122–124, 153–158, *etc.*;—the introduction of Bach's Music into England. ff. 43–58, 151, 155, 177;—Gregorian music. ff. 111–116;—prices paid to teachers of music, singers, *etc.* ff. 133–139, 173;—and musical taste in England. f. 140. **Add. 27593**, *passim* (about 1836).

LETTER of R[aphael] G[eorg] Kiesewetter [to Robert Lucas Pearsall] dated Vienna, 28 Feb., 1838, regretting his omission of the English composers from his "Compendium of Musical Story" [? *Geschichte der europäisch-abendländischen... Musik*, 1834], and giving an account of his own literary work. *English. Signed.* Given by Pearsall's daughter, Mrs. Swinnerton Hughes, to William Barclay Squire, who presented it to the British Museum. **Add. 36747**, f. 22.

A LEAF out of the account-book of the "Academie Royale de Musique," containing the amounts paid in October, 1841, to the singers in the Opera at Paris. The more important names are given in Index II. **Add. 33965**, f. 167.

ALPHABETICAL LIST of composers, whose autographs were in the possession of Aloys Fuchs, "Mitglied der K. K. Hofkapelle in Wien," in 1848, with a few very scanty biographical notes. It is preceded by an introduction to his Music Catalogue (see below, section xi). **Add. 32438** (ff. 41).

LETTERS and papers of Julius Schneider relating to the post of Orgel-revisor which he held under the Minister of Religion, in Germany. See also the *Catalogue of Additions*, 1894–1899. **Add. 34993–34995** (A.D. 1867–1885).

"DE LA SITUATION des Artistes et de leur Condition dans la Société": the last of a series of articles contributed by Liszt to a French musical paper, probably the *Gazette Musicale. n. d.* **Add. 33965**, f. 237 (19th cent.).

SECTION III.—DICTIONARIES* OF MUSIC AND MUSICIANS.

Collections made by Dr. John Wall Callcott for a Dictionary of Music (see Add. 27649–50, below); chiefly *autograph*, with a few extracts in the hand of his pupil Joseph Coggins. Thirty-six volumes. In almost all cases the volumes are begun at both ends, the writing having been originally on every other page only; but in many instances the alternate pages were afterwards utilized. **Add. 27651–27686** (A.D. 1797–1807, with a few later additions).

The contents consist almost entirely of extracts from the principal writers on the theory of music, the chief items being distributed as follows:—

27651. vol. i (ff. 19). A printed account of these MSS. from *The Orchestra*, 7 Oct., 1870. f. 3;—and extracts from various authors relating to Harmonics. ff. 4b–19.

27652, 27653. vols. ii, iii (ff. 71, 70). An abridgement of Grassineau's *Musical Dictionary* [1740].

27654. vol. iv (ff. 69). An abridgement of a MS. Dictionary of Musical terms by Marmaduke Overend.

27655. vol. v (ff. 70). Extracts from Dr. Burney's *Musical Tour* [1773]. f. 1;—and from the Histories of Music by the same author and Sir John Hawkins. ff. 62, 69b.

27656. vol. vi (ff. 60). Extracts from Chambers' *Cyclopædia*. f. 2;—[J. G.] Sultzer's (*sc.* Sulzer's) *Die schoenen Künste*, 1778. f. 37;—and [Conrad] Henfling's *Specimen de novo Systemate Musico*, 1708. f. 47.

27657–27663. vols. vii–xiii (ff. 69, 66, 64, 66, 67, 66, 40). Abridgement of [J. G.] Walther's Lexicon [1728].

27664, 27665. vols. xiv, xv (ff. 60, 42). "Extracts from Authors in Alphabetical order" (A, B). At the end of 27665 there is a very brief "Account of Dr. Burney."

27666. vol. xvi (ff. 47). Extracts from works in the library of Dr. Burney at Chelsea College.

27667. vol. xvii (ff. 70). Extracts from *La Scienza de' Suoni*, by G. Pizzati, 1782. f. 4;—and Dr. [Abraham] Rees' [*New*] *Cyclopædia* [1802]. f. 59;—and Letters of Dr. Callcott, in the hand of Joseph Coggins, on the latter work, addressed to Dr. Burney, 1802–1803. ff. 69b–59b, reversed.

27668. vol. xviii (ff. 70). "Extracts, made in the library of [George John, 2nd] Earl Spencer," from:—Nicolai Burtii . . . *musices opusculum*, 1847. f. 3;—[G. S.] Löhlein's *Clavierschule*, 1791. f. 61;—the Appendix to [John] Wallis' *Claudii Ptolemæi Harmonicorum libri tres*, 1682. f. 68b;—Meibom's *Antiquæ musicæ auctores septem*, 1652. f. 47b.

27669. vol. xix (ff. 55). Extracts from [Andreas] Werckmeister's *Cribrum Musicum*, 1700. f. 4;—from his *Musikalische Paradoxal Discourse*, 1707. f. 12;—from [C. G.] Schroeter's *Deutliche Anweisung zum General Bass*, 1772. f. 29;—[J. G.] Albrechtsberger's [*Gründliche*] *Anweisung zur Composition*, 1790. f. 35; *Précis* of correspondence with Kollmann on Fundamental Bass, 1798–1799. ff. 35b–16b, reversed (right-hand pages only);—

* Included are collections made for the purpose of compiling dictionaries.

Letter to W. Shield on the Harmony of the Dominant, 1802. f. 38b;—and Pepusch's *Treatise on Harmony*, 1731. f. 41b. For other portions of this volume, see vol. ii, p. 44; above, p. 287; and below, sections v, ix.

27670. vol. xx (ff. 92). Extracts from vol. i of "*Encyclopédie Méthodique*," published by [N. E.] Framery and [P. L.] Ginguené, 1791. At f. 91b there is a brief account of a Polychord invented by Abbé Feyton (called Feytou in Grove and Fétis).

27671–27673. vols. xxi–xxiii (ff. 69, 94, 68). "Extracts from various Authors on the Science of Harmonics."

27674. vol. xxiv (*passim*). Rough drafts of letters (ff. 13b–32 *passim*) from Dr. Callcott, chiefly addressed to Charles, 3rd Earl of Stanhope, and relating to the latter's "Principles of the science of tuning instruments with fixed tones," 1806, afterwards incorporated by Callcott in *A Plain Statement of Earl Stanhope's Temperament*, 1807. ff. 13b–32 *passim*;—another to [William] Horsley, excusing himself from attending the "Ancient Concerts" and the "Vocal Concerts," 13 Feb., 1807. f. 66;—a letter of Dr. Pepusch, on "the various Genera and Species of music among the ancients," addressed to Abraham de Moivre, and printed with alterations in the *Philosophical Transactions of the Royal Society*, 1746–1747. ff. 68b–51b.

27675. vol. xxv (ff. 48). Extracts chiefly from the *Harmonie Universelle* of Mersenne, 1636, and (reversing the volume, f. 47b) from [Marmaduke] Overend's MSS.

27676. vol. xxvi (ff. 42). "System of harmony demonstrated from Dr. Boyce's MSS."; *etc.*

27677. vol. xxvii (ff. 58). Another copy of the preceding work by Boyce; and (reversing the volume) extracts (f. 56b) from vols. i and ii of Overend's MSS.;—and (f. 44b) from vol. v of Henfling's work alluded to in Add. 27656 (above).

27678. vol. xxviii (ff. 67). More extracts, including an anonymous Treatise, "De Origine et Effectu Musicæ speculativæ." ff. 13b–29b *passim*. Reversing the volume, the alternate leaves (ff. 65b–44) are occupied with an analysis of Handel's Zadock the Priest," and a copy of a letter relating to the system of Guido d'Arezzo, taken from the *Mercure de France*, July, 1743.

27679. vol. xxix (ff. 64). Copy of Pepusch's letter given in 27674 (above). f. 3;—lists of musical writers taken from various works. f. 24b;—and (reversing the volume) extracts from a work [*Sistema Musico*] of Lemme Rossi [1666]. f. 63b.

27680. vol. xxx (ff. 57). A description of the Bassoon on alternate pages with extracts from works on Thorough-Bass by J. C. Heck and [P. J.] Frike (1786). ff. 2b, 8b;—a description of the Clarinet. f. 25;—and copies of some of the plates in a work [*Nouveau Système*, 1776] by [J. B.] Mercadier de Belesta[t]. f. 38.

27681. vol. xxxi (ff. 60). Description of the Serpent, and extracts from John Wylde's "Musica Guidonis," *etc.* [Lansd. 763, above, p. 307] (occupying alternate leaves). ff. 2b–17;—extracts from [D. M.] Manni's *De Florentinis inventis*, 1731. f. 19b;—from Mersenne's *Harmonie Universelle*. f. 22b;—and (reversing the volume) extracts from the "*Angelicum ac divinum opus musice* Franchini Gafurii," 1508. f. 59b;—from a work [*L'Antica Musica*] by [Nicolo] Vicentino, 1555. f. 49;—and [*Die Anfangs-gründe*] *Der General-Bass*, by [L. C.] Mizler [de Kolof]. f. 43.

27682. vol. xxxii (ff. 92). "Musica sive Guidonis Aretini . . . dialogus," by Andreas Reinhard (1604), on alternate leaves with two essays by Callcott,

1802, being nos. 1 and 2 of a projected series of twelve (see f. 2). ff. 3, 3b;—and (reversing the volume) indexes to the musical histories of Sir John Hawkins and Dr. Burney. ff. 89b, 70b.

27683. vol. xxxiii (ff. 154). A combined index to an "Essay on Tune," [John] Holden's [*Essay towards a*] *Rational System* [*of Music*, 1770], and [Benjamin] Stillingfleet's [*Treatise on the*] *Principles and Power of H*[*armony*, 1771]. f. 3;—extracts from "Principes Elémentaires de Musique . . . par les Membres du Conservatoire." f. 8b;—index to [A. F. K.] Kollmann's *Essay on Musical* [or rather *Practical*] *Harmony*, 1796. f. 14;—and to a work [*L'Arte Armonica*, 1761], by [Giorgio] Antoniotto, or Antoniotti. f. 21;—a combined index to a work [*A treatise on the art of musick*] by [Rev.] William Jones, of Nayland [1784], and La Borde's work alluded to below. f. 29b;—and Extracts from Dr. Burney's History of Music. f. 42b; from a work [*Essai sur la Musique*, 1781] by [J. B. de] La Borde. f. 86b;—and [J. N.] Forkel's *Mus*[*ikalisch*] *Krit*[*ish*] *Bibliothek*, 1778, and other writings, pp. 152–114b (reversed) *passim*.

27684. vol. xxxiv (ff. 166). Extracts from Hawkins' History. f. 53b;—and a work [*Storia della Musica*, 1757] by [G. B.] Martini. f. 78b;—and (reversing the volume) "Account of Diagrams . . . delineated by Mr. [Marmaduke] Overend to explain his Theory of Music." ff. 166–134.

27685. vol. xxxv (ff. 42). Extracts from G. A. Angelino Bontempo's *Historia Musica*, 1695. f. 8b;—a work [*L'Harmonie Universelle*, 1636] by Mersenne. f. 19b;—and (reversing the volume) [J. C.] Printz's "History of Music" (*sc. Historische Beschreibung, der . . . Kling-Kunst*, 1690). f. 38. See also vol. i, p. 185.

27686. vol. xxxvi (ff. 47). Essays by Callcott, *etc.*, 1803. See above, p. 326.

"A Practical Dictionary of Music, interspersed with historical, biographical and theoretical articles: by John Wall Callcott . . . begun June 25, 1798"; with a dedicatory letter to Dr. Charles Burney, an Introduction, and an Advertisement (vol. i, f. 49), in which the author enumerates his principal authorities, namely:—the Dictionaries of Tinctor, Brossard, Walther, Grassineau, Sulzer, Framery, Overend, and Dr. Arnold; the histories of Martini, Hawkins, Burney, and La Borde; the unedited MSS. of Dr. Boyce, *etc.* Letters A to AX. *Autograph.* In two volumes, vol. ii including (ff. 409–415) a so-called "analysis of the preceding articles," and a rough index. Add. 27651–27686 (above) contains the collections made for the dictionary. **Add. 27649, 27650** (ff. 227, 415).

Copies of Plates B–E of the *Dictionnaire de Musique* by Jean Jacques Rousseau; said to be in the hand of the author. The numbering of the plates differs from that of the Paris edition of 1768; they are probably copied from the Geneva one of the preceding year. The remaining contents of the volume refer to Rousseau's will. **Add. 29627**, ff. 21–23 (18th cent.).

Dictionary of musicians, A—PALSA, containing very brief accounts of their lives and works [by, and in the hand of, Dr. Callcott]. Pages 11–14, 83–86, 88–96, and 193–200 of the original MS., containing parts of Letters A, E, F, M, and N, are wanting. There are a few pencil notes in the hands of [William] Horsley and Dr. Crotch. About 1810 (see f. 19). **Add. 27691** (ff. 93).

"Holländisches Tonkünstler-Lexicon, oder Biographisch-Bibliographisches Verzeichniss aller Tonkünstler und Schriftsteller über Musik, welche bis zum Anfange des xviii Jahrhunderts in dem nördlichen Theile der Niederlande . . . geboren sind, oder daselbst gelebt haben. Preis-Aufgabe der 'Maatschappij tot Bevordering der Toonkunst' zu Amerstdam, verfasst von Robert Eitner, Berlin, 1867"; with the note "Vervielfältigung . . . verboten." Written and signed by the author in 1884. The names are in alphabetical order, being preceded (ff. 2–14b) by a "Vorrede" dated 20 Nov., 1867, and an "Einleitung." **Add. 32346** (ff. 274).

SECTION IV.—LECTURES.*

"Joh[ann]is Tauerneri Prælectiones Musicæ in Ædibus Gresham Londoniæ: De Ortu et Progressu Artis Musicæ Tractatus Historici," beginning with a "Præfatio," dated 9 Feb., 1610[–1]. Nos. 1–7 are in Latin, followed by English translations; nos. 8, 9, in English only. **Sloane 2329** (ff. 82).

1. "De Ætymologiâ et inuentione Musices." f. 7.
2. "De Hebræorum musicâ." f. 16.
3. "De Ægyptorum aliorumque musicâ." f. 27.
4. "De Musicâ Græcorum in genere." f. 37.
5. "Quales apud Græcos Musici et quinam scriptores." f. 45.
6. "Quænam cantionum et musices Græcorum materia." f. 54.
7. "De Cantionum Græcorum materiâ magis specialiter." f. 65.
8. On the manner or form of the music of the ancient Greeks. f. 74.
9. A *résumé* of the preceding lectures. f. 78b.

Lecture "On the Octave," 1798, by Dr. Callcott. See also above, p. 327. **Add. 27648**, f. 3.

A series of Lectures, originally eighteen in number, by Charles Dibdin, apparently delivered to a class of students. *Autograph.* **Add. 30968**, ff. 1–190b (18th–19th cent.).

1. Introductory (followed by sketches for a Table entertainment). f. 1.
2. "National music." f. 28.
3. "The Scale or system of distances." f. 43.
4. "Melody and Harmony." f. 59.
5, 6. "Keys, flats, sharps, and semitones." ff. 70, 78.
7. "The instruments of the antients." f. 83.
8. "Modulation." f. 93.
9. "The Instruments of the Hebrews and other orientals." f. 104.
10. "Time." f. 115.
11. "Thorough-bass." f. 124.
12. "Musical Terms." f. 133.
13. "Singing." f. 140.
14, 15. "Composition." ff. 155, 165.
16. A *résumé* of the preceding lectures. f. 179.

* Arranged, as far as possible, in the order in which they were originally delivered.

Lectures by Samuel Wesley, delivered in London, Bristol, *etc.*, 1811–1830. Owing to most of them having been repeated, sometimes more than once, in various places, it is impossible in most cases to give the dates at which they were first delivered. **Add. 35014–35016.**

35014. vol. i (ff. 176). Lectures given chiefly at the Bristol Institution in 1830.

1. "The most eligible method of acquiring an easy Command of keyed Instruments"; first delivered in 1811. f. 1.
2. "On the Advancement of Musical Knowledge and Taste"; 1826. f. 15.
3. "The rival merits of vocal and instrumental music"; 1827. f. 39.
4. "Musical Prejudice." f. 52.
5. "The Sublime, the Beautiful, and the Ornamental, in Music." f. 87.
6. "On the Distinguishment between good and faulty Musical Composition"; 1829. f. 127.
7. "The Progress of Music in general among us"; dated Camberwell. f. 142.
8. "The most eligible mode of advancing the cause of Music theoretically and practically." f. 154.
9. "On National Music" (watermark, 1828). f. 166.

35015. vol. ii (ff. 262). Lectures delivered in Spring, 1827 (nos. 1–7), and in 1828 (nos. 8–11, *etc.*).

1. "What is the candid and judicious mode of comparing ancient Musick with modern?" This and nos. 2–7 appear to form the first part of a series. f. 2.
2. "The Difference . . . between . . . Musick . . . denominated grave, and solemn, and . . . heavy [music]." f. 20.
3. "In what Respects may we be truly said to have improved in the Knowledge and Practice of Music?" f. 33.
4. "Wind Instruments." f. 53.
5. "Church Music." f. 68.
6. "Requisites for a . . . Concert." f. 87.
7. "Vocal and instrumental music—their comparative Excellence." f. 100.
8. "The Acquisition of a sound general knowledge of musick" (watermark, 1825). This and nos. 9–11 appear to form the first three and the last of a series of lectures delivered in 1828. f. 115.
9. "Musical Taste" (watermark, 1821). f. 144.
10. "The Art and Science of Music"; 1828. f. 175.
11. "The general management of our music, both ecclesiastical and secular." f. 195.
12. "A Correct Performance of grand Sacred Musick"; delivered at the London Institution (watermark, 1825). f. 217.
13. "Chamber Musick"; Royal Institution, 1828. f. 225.
14. "How to distinguish good Musick from bad" (watermark, 1826). f. 233.
15. "Church Musick"; Royal Institution, 1828. f. 243.
16. "The Art of Musick"; the Horns, Kennington (watermark, 1825). f. 249.

35016. vol. iii (ff. 89). A synopsis by Miss Eliza Wesley of her father's lectures described above.

Lectures on Church-bells, *etc.*, 1863–1869, by Rev. H. T. Ellacombe. See under Campanology, below (section viii).

SECTION V.—BIOGRAPHICAL MISCELLANEA.*

Anecdote relating to Dr. Arne, in the hand of J. Stafford Smith. **Add. 34608**, f. 10b (about 1785–1789).

Agreements made between Balfe and Alfred Bunn, of Drury Lane Theatre. **Add. 29498** (ff. 6).

1. Assignment to the composer of all rights in the words of "The Maid of Artois," 16 May, 1836. f. 1.
2. Agreement to pay him 5 guineas a night "for 50 nights public performance of the said opera." Same date. f. 3.
3. Contract for the production of "Joan of Arc," and of another opera (name not yet settled), the words to be written by Alfred Bunn. 11 October, 1837. f. 5.

Petition in Italian by the brothers Bassani to Queen Elizabeth, for payment to their brother Edouardo (fl. 1581–1635) of the wages due to him. **Titus B. ii**, f. 215.

Acquittances signed by Beethoven for payments made in return for symphonies to Scottish and other songs, written by him for George Thomson of Edinburgh. **Add. 35264**, ff. 258, 283 (A.D. 1816, 1817).

Letters relating to Beethoven; from the correspondence of J[ohann] A[ndreas] Stumpff, musical instrument-maker of London, who is the writer of those not otherwise described. **Add. 29260**, *passim*.

1. Beethoven to [Wilhelm] Ehlers, about the overture to "[Die] Ruinen von Athen," "Das Opfer-lied," *etc.*, 1 Aug., 1826. *Copy*. See Nohl's Life of Beethoven, iii, 947. f. 1.
2–4. To [Johann] B. Streicher, of Vienna. (a) Asking for an autograph of Beethoven, 1822. f. 2;—(b) Sending a set of Handel's works for Beethoven, 1826. f. 3;—(c) Introducing the bearer [Sir] George Schmart (*sc.* Smart), and referring to Beethoven's "Schlacht von Victoria," *etc. n. d.* f. 4.
5. To Hummel, mentioning a visit to Thomas Carlyle, explaining why Schiller is preferred to Goethe in England, and referring to a portrait of Beethoven, 1837. f. 8.
6. To "Herr Regierungs — Rath Sch[midt]," at Weimar, introducing the bearer [? Karl August] Röckel, and enclosing some lines written by himself on Beethoven's death, 1838. f. 9.
7–12. Correspondence with Anton Schindler alluding to his *Beethovensche Biographie*, *etc.*, 1840, 1841. ff. 14, 14b, 17, 28, 30, 32.
13. Eug. Rymenans, jun., on the same subject, 1841. f. 33.

Collection of original letters, chiefly from Bishop, addressed to Dr. Charles Mackay [editor of the *Illustrated London News*] relating to Bishop's arrangement of old English melodies to which the editor was writing new words for insertion in the musical supplement of the above paper. Bishop's letters, 1851–1853, contain, among other things, references to a memoir of himself written for the same paper (ff. 16, 17),

* Letters and Portraits are for the most part only given in Index II.

and to the march composed by him for the funeral of the Duke of Wellington (ff. 85–89). They are followed (f. 154) by notes, also in Bishop's hand, on the same subject, most of them being evidently enclosures in the preceding letters. **Add. 29905** (ff. 220).

"Specimens of Dr. Jno. Blow's Beastialities," *sc.* crudities, collected by Dr. Charles Burney. **Add. 11587**, f. 36 (before 1782).

Anecdote relating to Dr. Boyce, in the hand of J. Stafford Smith. **Add. 34608**, f. 10b (about 1785–1789).

Holograph letter of Max Bruch to President —— [at Düsseldorf], mentioning a Lust-spiel, "Bayreuth," just completed by him, which he characterizes as "satyrischen Inhalts." He refers also to other compositions of his own which he is about to conduct at Brunswick and Düsseldorf. Bonn, 2 October, 1876. **Add. 34267**, f. 41.

Extracts from the will of Charles Burney, Mus. Doc., and one or two autograph memoranda, with directions for the sale of his musical treatises after his death (1814). **Add. 18191**, ff. 18b–23.

Testamur to John Wall Callcott, when standing for the degree of Doctor of Music, dated 11 June, 1800. Signed by Dr. Charles Burney, Dr. Samuel Arnold, Dr. Edmund Ayrton, Sir William Parsons, Richard Guise, Mus. B., and Clement Smith, Mus. B. For the exercise written by the composer for this occasion, see vol. i, p. 135. **Add. 27639**, ff. 1, 2.

Letter to Dr. Callcott from August Friedrich Christoph Kollmann, asking him for biographies of himself, and of Drs. Boyce, Cooke, and Dupuis, and others, for [the 2nd edition of] Gerber's *Lexicon* [*der Tonkünstler*]. Other names of writers of letters, *etc.*, are given in Index II. **Add. 27688**, f. 62b (A.D. 1800).

Letter of Dr. Callcott to the Bishop of London, 25 Oct., 1802, soliciting the post of Composer to His Majesty. **Add. 27693**, f. 26b.

Short biographical notice of Thomas Carter, organist of St. Werburgh, Dublin; in the hand of Major G. A. Crawford. For a glee by him, see vol. ii, p. 112. **Add. 30842**, f. 1 (19th cent.).

Account of Dr. William Child, in the hand of Robert Smith. See also vol. i, p. 44 (heading). **Add. 31460**, f. 1b (early 19th cent.).

Short account of Jeremiah Clark in the hand of Dr. Philip Hayes. **Add. 33235**, f. 2 (late 18th cent.).

Autobiography by William Crotch, *æt.* 9, of a fanciful character. **Add. 32677**, ff. 5, 5b (A.D. 1784).

Autobiographical memoranda by Charles Dibdin, the elder. **Add. 30968**, ff. 191–198 *passim* (18th–19th cent.).

Correspondence of Domenico Dragonetti, the double-bass player, relating, for the most part, to his musical engagements and his collection of music and musical instruments. **Add. 17838.**

Included, besides letters from many leading musicians (whose names appear in Index II), are the following papers :—

1. Draft of letter to Simon Sechter, asking him to write accompaniments to some of his double-bass solos, 1839. f. 396.
2. Certificate as lodger at 207 Piccadilly, 1796. f. 413.
3. Copy of petition for being excused from paying duty on his double-basses. *n. d.* f. 418.
4. Note in the hand of Novello of the occupants of the mourning coaches at Dragonetti's funeral, 1846. f. 437.

Copy of the baptismal certificate of Domenico Dragonetti, the double-bass player. **Add. 17826**, f. 3 (A.D. 1846).

Warrant from the Lord Chamberlain of the Household to the Clerk of the Wardrobe, to pay Henry Ferabosco, "one of his majesty's musitions for the voices and Winde Instruments, in the place of Alphonso Ferabosco, deceased." **Eg. 2159**, f. 3 (A.D. 1628).

Short essay "On the Life and Writings of Franchinus Gafurius," by, and in the hand of, Dr. John Wall Callcott, 1804. **Add. 27646**, ff. 162–170.

Letter of Johann Ernst Galliard to W. Duncombe, the writer, alluding to the choruses composed by him for the "Julius Cæsar" of John Sheffield, [1st] Duke of Buckingham [in 1723—see Add. 25484, described in vol. ii, p. 252]. **Add. 31588**, f. 2 (A.D. 1734).

Receipt by Orlando Gibbons, "gent.," for his "quarter's pencion" [as Musician for the Virginals]. **Add. 33965**, f. 42 (A.D. 1620).

Short autobiographical memoir of Charles François Gounod, down to the year 1854. Appended are the following portraits :—Photograph (small), after 1868. f. 70 ;—Engraving, by W. Krauskopf. f. 71 ;—Another, by L. M. f. 72 ;—Another, by A. Masson, after the bust by [Jean Baptiste] Carpeaux. f. 73 ;—Another, from a work edited by L. Joly, Paris, 1893. f. 74. **Add. 36747**, ff. 68–74.

Some verses (seven couplets) "Spoken upon the Death of George Frederick Handel, Esq.," beginning "To melt the Soul, to captivate the Ear" ; followed by a note of the composer's last performance in public, and death. **Add. 33351**, f. 24 (18th cent.).

Notes by Bishop relating (1) to Handel's plagiarisms (ff. 33–34), and (2) to his "Harmonious Blacksmith" (f. 57). **Add. 29905**, *passim* (about 1851–1853).

Letter from J[ohn] L[iptrot] Hatton to James Couper, whose poems the former frequently set to music, and who is probably the J. E. C. who has given on f. 1 a list of his "Unset songs in the hands of J. L. H....[18]69." Margate, 5 July, 1877. It alludes to various compositions of Hatton's and to the "old scribbling book" (now bound up with it), of which he was making Couper a present. **Add. 37046**, ff. ii, iii.

Letter on Sir John Hawkins' History of Music; written by Rev. William Cole, 19 May, 1777, intended for insertion in the *Gentleman's Magazine*. **Add. 5808**, ff. 66b–68b *passim*.

Letters and papers relating to the publication of some of Franz Joseph Haydn's compositions by William Forster, the English music-printer. **Eg. 2380**, ff. 1–25.

1–4. From Haydn to Forster, relating chiefly to the works contained in Eg. 2379 (see above, p. 28), and giving in no. 1 (*Germ.*) a detailed description of "Les Sept paroles," an orchestral composition, ultimately arranged in cantata form as "Die Sieben Worte." Nos. 2–4 are in *French*. The letters are dated 8 April—20 Sept., 1789. ff. 1–7.

5. General Charles Jerningham to the same, relating to a "procuration" to print Haydn's music. 24 Aug., 1781. f. 11.

6. Acquittance from the composer to Forster for £70, being the price of the copyright of nine symphonies, six "Divertimenti," and six sonatas, the first bars of which are given. The greater part of these works are contained in Eg. 2379. Dated Es[z]terhazy, 1786. *Fr. Signed.* f. 12.

7. Bill of costs due from Forster to James Mainstone for legal expenses connected with the publication of Haydn's works between 1781 and 1788. f. 13.

8. Settlement of the preceding claim. 5 May, 1797. f. 17.

9–13. The covers in which most of the music contained in Eg. 2379 was sent over to England by the composer. ff. 18–25.

Receipt by Haydn, from Whyte of Edinburgh, for 300 guldens, being the balance of the 500 gulden due to him for the *Schottische Lieder*, 3 Feb., 1804. **Add. 29804**, f. 8.

Short account of William Hine, organist of Gloucester Cathedral, in the hand of Dr. Philip Hayes. **Add. 33235**, f. 2 (late 18th cent.).

Letter from Mendelssohn, enclosing testimonial in favour of George Hogarth, 1838. **Eg. 2159**, f. 94.

Letter to Hummel, the composer, from George Thomson of Edinburgh, the publisher, asking for accompaniments to three Scotch songs of which he encloses the melodies. See vol. ii, p. 628. **Add. 32188**, f. 1 (A.D. 1831).

Portrait of Michael Kelly, "of the Kings Theatre," *etc.*, engraved by C. Turner, from a painting by J. Lonsdale. **Add. 24308**, f. 1b (A.D. 1825).

Letter of Raph[ael] G[eorg] Kiesewetter (*n. d.*), about a history of music which he was projecting, probably *Geschichte der europäisch-abendländischen Musik*, 1834, as he calls himself "Ein junger Autor," his first work having appeared in 1828. He refers also to researches into the history of Greek music, no doubt embodied in *Ueber die Musik der neueren Griechen*, 1838. **Add. 33965**, f. 225.

Account of the charge of plagiarism made against [M. P.] King by [A. F. C.] Kollmann; in the hand of Dr. Callcott, about 1802. **Add. 27669**, ff. 15b–10b (reversed).

Papers relating to Apollinaire de Kontski, the violinist. **Add. 27457**, f. 15.

1. Certificate by Nicolò Paganini in his favour, 5 May, 1838. Paganini here calls him "Giovinetto di 11 anni," but he was really born 23 Oct., 1825. At the bottom of the page is a printed French translation of the certificate. f. 15.
2. Announcement by the mayor of Nantes that, in return for Kontski's musical services, the new Salle d'Asile in that town has been named Salle d'Asile Kontski, 24 Nov., 1847. f. 17.

Papers relating to the Laniere family. **Eg. 2159.**

1. Warrant from the Parliamentary Committee of the Revenue to pay Andrea Laneire, or Laniere, "one of his majesty's musique," arrears of wages, 1645; followed by Laniere's acquittance. ff. 6, 8.
2. Acquittance from Clement Lanier, "one of the Musiciens to the late King," for a similar debt, 1649. f. 9.
3. Letter of John Lanier to T. Falckonbridge, asking him to accept his wife's signature as acquittance for his salary, 1649. f. 10.

Portrait of Matthew Lock, engraved by J[ames] Caldwall, from a picture in the Music-School, Oxford. **Add. 17801**, f. 1 (2nd half of 18th cent.).

Reference to Matthew Lock's *Modern Church Music*, 1666; copied, in 1832, from Fitzwilliam MS., x. 3. 17. See below (section xi, 2). **Add. 33239**, f. 14.

Petition in Italian, by Gioseffo Lupo (fl. 1570–1605) to Queen Elizabeth, for the increase of wages promised to him. **Titus B. ii**, f. 205.

Note by the Clerk of the Signet, of the services of Thomaso Lupo, one of the "Musicians for the violins," performed "now allmost iii yeeres, without any entertaynment" [1599—see Add. 5750, f. 76]. **Add. 34195**, f. 13.

Autograph Letters of Meyerbeer. **Add. 30262.**

1. To Dr. Rahles, London [25 July, 1855]; promising tickets for the performance of "L'Etoile du Nord." f. 58.
2. To ——, Berlin, 7 June, 1845. f. 60.
3. To Musik-direktor —— of Cologne, Paris, 14 Jan., 1846; stating his reasons for declining to write an autobiographical account of himself. f. 61.

Collection of autograph letters and papers most of them addressed to Vincent Novello. The names of the writers and of other musicians referred to will be found in Index II. **Add. 11730**, *passim* (A.D. 1810–1840).

Letter to Giovanni Paggi, Professor of Music, from Giuseppe Rabbonis, offering the former, on behalf of Cesare Pugni, the place of "Primo oboe" and "Corno Inglese," in the orchestra of the Queen's Theatre, London, 1846. **Add. 27235**, f. 6.

Short account of Giovanni Battista Pergolesi, by Dr. Crotch; copied by him from a lecture on the oratorio in 1804. **Add. 31661**, f. 1b.

Another of Thomas Purcell. **Add. 9073**, f. 7b (about 1831).

Receipt by Louis Richard, "maître de la musique de la Reyne d'Angleterre," on behalf of himself and his brother François, for a "rente constituée par la ville de Paris." **Add. 33965**, f. 160 (A.D. 1654).

Letters and papers of the Ries family, including numerous letters from Ferdinand Ries, chiefly to his brother Peter Joseph, and from his father Franz Ries; three (ff. 303, 304, 310) from his brother Hubert to P. J. Ries, 1861, 1864; and a few from other members of the family. **Add. 33507** (A.D. 1821–1864).

Agreement between J[ean] J[acques] Rousseau and — Pissot for the publication of the former's "intermède," "Le Devin du Village" and for copies of [Pergolesi's?] "La Serva Padrona," 2 Jan., 1753; followed by two receipts signed by Rousseau relating to the same transaction, and dated 21 Jan. and 22 May, in the same year; and a letter (f. 125) to — Le Nieps, a Paris banker, 1763, with a passing allusion to the first-named work. **Eg. 25**, ff. 123–125.

Short account of Sacchini, written (probably shortly) after his death [1786], in the hand of Piccinni (as attested by [P. L.] Ginguené in 1815). **Eg. 24**, f. 143.

List of London and Provincial Festivals and Concerts, in which Sir George Thomas Smart was interested, either as conductor or composer, from 1798 to 1855; with directions for finding the programmes, with a view to bequeathing them to the British Museum. **Add. 34278** (ff. 25).

Sketch (autobiographical) of Charles Stokes, 1832. From a collection of autograph letters addressed to Vincent Novello. **Add. 11730**, f. 204.

Dialogue between Rodolph Straube [the lutenist] and Gainsborough, the artist, describing the latter's mode of purchasing a lute (or rather theorbo) and music for that instrument (see above, p. 74). It is taken from William Jackson of Exeter's *Character of Gainsborough*, 1798, where, however, Straube is only spoken of as "a German Professor." **Add. 31698**, f. 43 (about 1813).

Short account, in *German*, of Giuseppe Tartini. **Add. 32150**, ff. 1, 1b (about 1883).

Authorisation by [Wilhelm] Richard Wagner to Theodor Uhlig, "königliche sächsische Kammer-musikus," to deliver to F. Engelken, director of the Stadt-theater at Würzburg, on payment of 50 thalers, a corrected copy of the music and words of "Tannhäuser." Dated Zurich, 24 August 1852. *Autograph.* **Add. 29999**, f. 30.

Draft of a letter, apparently in the hand of Wilhelm Richard Wagner, beginning "Meine liebste, theuerste Maria. Obgleich ich dich in meinem vorigen Briefe bat," and referring to a quarrel between the writer and the mother of the addressee. **Eg. 2746**, f. 5 (19th cent.).

Autograph letters, of a private character, written by Samuel Wesley, the composer. **Add. 31764.**

1. To Charles Stokes, 1804. f. 18.
2–4. Three to George Smith, of Feversham, relating to the proposed discontinuance of pianoforte lessons to his daughter, 1808. ff. 20, 22, 24.
5. To a pianoforte-manufacturer, referring to a commission, 1813. f. 26.
6. To Britiffe Smith, 1828. f. 27.
7. To a brother-mason, containing a comparison between organ and pianoforte playing, and winding up with a request for "critical work" to occupy his leisure hours, 1829. ff. 28, 39 (*printed*).
8. To ——, asking his opinion on some composition by his son [Samuel Sebastian], 1836. f. 32.

Autograph letters of Samuel Wesley to Vincent Novello, 1811–1817, 1820, 1821, 1823–1825, during the greater part of which time he was working under the latter at the Portuguese Chapel in South Street, for which he harmonized an immense quantity of Gregorian music. In his frequent allusions to this work he twice (ff. 39, 140) speaks of himself as a "good Catholic." There are numerous references throughout the letters to his musical and masonic engagements, to the study of Sebastian Bach's music in England, in which Wesley was so deeply interested, and to his intercourse with the Webbes (father and son), [William?] Linley, Joseph Major, and Joseph Gwilt, with occasional notices of other musicians (whose names appear in Index II). Among compositions of his own referred to are a madrigal (f. 51), a "Waterloo song" (f. 141), and "Carmen funebre" (f. 189). There are also letters of Wesley to [Richard] Clark [1823], resigning his membership of the Glee Club (f. 169), and a few enclosures addressed to himself by friends, but not of a musical nature. At f. 158b is a memorandum by Novello, expressing indignation at the neglect with which his friend Wesley and his compositions were at that time [1820?] treated by "the pretended Patrons of good music in England." **Add. 11729.**

Papers relating to Samuel Wesley, consisting of letters to Vincent Novello from Josiah French and William Kingston, and a short pedigree in Novello's hand. **Add. 17731**, ff. 36–40 (A.D. 1849).

Two portraits of Samuel Wesley, namely:—A water-colour in an oval frame, copied by Francis Gilling for John Wesley from the original in the possession of Dr. S. S. Wesley, in 1861. f. 2;—A pencil-drawing. f. 3. **Add. 31764.**

Four letters written by Samuel Wesley, when a young man, to Mrs. Freeman Shepherd. They were transcribed in 1892 from copies made (shortly before) by Mrs. Martha Jervis of the originals [about 1784] at Paris. The principal subject of them is the writer's wish to join the Church of Rome, to which step he appears to have been urged by his correspondent, as well as by Dr. Geddes, to whom he was introduced by Lord and Lady Traquair. *Undated.* **Add. 34267**, ff. 32–38.

Notes in the hand of Eliza Wesley, relating to her father. For a further description of the MS., see *Catalogue of Additions*, 1894–1899. **Add. 35016** (late 19th cent.).

1. Reference by Vincent Novello (in *Select Organ Pieces*, no. 20) to Samuel Wesley's "extraordinary musical talent," and to his having "introduced to this country the . . . works of Sebastian Bach." ff. 80, 80b.
2. "Mention of Bach" in Wesley's lectures and letters. f. 89.

Original letters of Samuel Sebastian Wesley, and other members of his family, 1824–1876, besides a few miscellaneous papers connected with him. The names of most of the writers and of other musicians referred to, are given in Index II. **Add. 35019**, *passim*.

Miscellaneous collections by Eliza Wesley relating to Samuel Sebastian Wesley, her brother, consisting chiefly of newspaper cuttings and other printed matter. **Add. 35020**, *passim* (A.D. 1835–1894).

SECTION VI.—NOTATION.*

Collection of fragments of liturgies with music, most of them apparently of English origin, removed from various MSS. of which they originally formed the fly-leaves, and evidently preserved by the collector, John Bagford, as specimens of musical notation. **Harl. 5958**, ff. 10–86b (12th–16th cent.).

Explanations, apparently in the hand of the Rev. Dr. John Covel, of the musical signs used in the liturgies of the Greek Church; with examples, *etc.* **Add. 22911**, ff. 458, 463b–466 (early 18th cent.).

Drawings of the notes (the names in English) and other musical signs, at the beginning of a Collection of Virginal Solos made in Holland about 1599 (see above, p. 104). **Add. 29485**, f. 2.

Diagram in explanation of time-signatures, in an English hand. **Add. 31390**, f. 127b (late 16th cent.).

"A New and more easy forme than usuall of expressing the 79 tunes appointed for the Psalmes and Hymnes, printed by W. S. at London, 1631." At f. 96 are the initials W. H.; and at f. 99 a reference to "Branthwaite's Psalme-tunes in 4 parts." **Add. 4388**, ff. 92–99.

Notes relating to lute tablature, in the hand of Johann Stobæus of Königsberg. **Sloane 1021** (about 1640).

1. "Le Tabulature du Luth, ou autre Instrument sembable"; written on a 6-line stave. f. 1b.
2. Diagram explanatory of the lute-notation. f. 43b.

* Including specimens of notation, explanations of musical signs, *etc.*

"Gogwyddor i ddysgv y prikiad": an explanation of the harp-notation employed in ff. 10–53 of this MS. (see above, p. 56). **Add. 14905**, f. 20 (*temp.* Charles I).

Transcript, apparently, of the above MS. (Add. 14905). **Add. 14939**, f. 30b (about 1742–1779).

"Llyma henwau y Kylymmau ar i pennau yn canlyn": an account of the old Welsh musical notation; said to be in the hand of H. Maurice. **Add. 15022**, ff. 87b–92 (18th cent.).

Specimens of ancient Welsh musical notation, transcribed by Iolo Morganwg, *al.* Edward Williams, in 1800, from a MS. belonging to Rice Jones of Blaenau. **Add. 14970**, ff. 3–8.

Memoranda by W. B. (Sir William Blakeston), comprising the names and values of the notes, "The Scale of Gamut," "Time," Accidentals, and Graces. *Imperfect* at the beginning. See also above, p. 159. **Add. 17853**, f. 4 (about 1694).

"Valleurs de musique": illustrations of musical signs, followed by *imperfect* fragments for the "Lvth," the "Espinette ou orgue," and the "Lire," apparently given as specimens of notation. **Add. 30342**, ff. 142–143 (17th cent.).

Illustrations of the most common signs used in music. In a German hand. **Eg. 1373**, ff. 3b–5 (about 1727).

Names and forms of the musical notes, keys, *etc.*, in Italian; in the hand of Vincenzo Panza. **Add. 14227**, f. 112 (1st half of 18th cent.).

A list of the musical notes, with their relative values. In an English hand. For a further description of the MS. see vol. ii, p. 322. **Add. 25076**, f. 36b (late 18th cent.).

SECTION VII.—DRAWINGS* AND DESCRIPTIONS OF MUSICAL INSTRUMENTS, WITH INSTRUCTIONS FOR PLAYING, RULES FOR TUNING, ETC.

ACETABULUM. *v.* CYMBALS.

ANVIL (with graduated hammers). Drawing. **Add. 30342**, f. 145b (French, 17th cent.).

BAGPIPE. Drawings.† **Tiber. C. vi**, ff. 16b, 17 ("Tympanum," "Pennola" or "Pennoil,"‡ "Corus," with brief descriptions. English, 11th cent.);—**Lansd. 383**, f. 15b§ (English, 12th cent.);—**Royal Roll 14 B. v** (English, *temp.* Henry III);—**Add. 24686**, f. 17b (English, about 1284);—**Nero D. ii**, ff. 15, 30, 45 ("Chorus," *etc.*, with quotations. English, about 1310);—**Add. 12228**, f. 221b (Italian, about 1352–1362);—**Add. 30014**, f. 51 (Italian, 1415);—**Add. 25695**, f. 87 (French, 2nd half of 15th cent.);—**Add. 34294**, ff. 31, 34 (Plater-spiel, *etc.* Italian, about 1490);—**Add. 18851**, ff. 13, 211, 412b, 419b (Flemish, end of 15th cent.);—**Add. 17280**, f. 190b (Flemish, about 1500);—**Add. 15426**, ff. 9, 111; **15427**, ff. 46, 310 (Plater-spiel, *etc.* Flemish, 1522);—**Sloane 1021**, f. 71b (German, about 1640);—**Add. 22494**, ff. 5, 6 (Engraving, *etc.* French, end of 17th cent.);—**Add. 24110**, ff. 13, 16 ("Tibia utricularis," with description by F. Bianchini, 1742);—**Add. 14390**, ff. 13, 392, 406 (Engraving, *etc.*, of "Wolinka," with description. Russian, about 1795).

„ Descriptions, *etc.* **8 C. iii**, f. 6 (the "Chorus" of the Vulgate. 11th cent.);—**Harl. 1419**, ff. 203, 205b (References to "Bagge Pipes." English, *temp.* Edward VI);—**Add. 33965**, f. 9 (Drone. English, 1850). For references to the use of the "Tympanum" in Scotland and Ireland about 1187, see MSS. of Giraldus Cambrensis, above, p. 331.

BANDORA. *v.* PANDORE.

BARBITON. *v.* LYRE.

BARREL-ORGAN. Mention of "an Instrumente that goethe with a whele, without playinge vppon of woodde," belonging to Henry VIII. **Harl. 1419**, f. 201b.

* These are taken mostly from the borders of illuminated MSS., and are only a few specimens out of the many hundreds examined, being selected as fairly illustrative of each century or half century. Miscellaneous collections, and drawings of bands, orchestras, *etc.*, are given at the end. Non-European instruments are not included. For a few specimens, see Add. MSS. 5234, art. 72; 15268, f. 1b; 29233, f. 106; 30342, f. 144b. See also Kathleen Schlesinger's *Instruments of the Orchestra*, 1908–1909.

† Including Plater-spiel, *etc.*

‡ Perhaps akin to the Welsh "Pennill," a verse sung to harp accompaniment.

§ An instrument apparently resembling an accordion in form.

Bassoon. Description, *etc.* **Add. 35011**, f. 166 (Scale, in the hand of S. Wesley, 18th–19th cent.);—**Add. 27680**, ff. 4–23 (Account of, by Dr. Callcott, about 1801).

Bass-Viol. Drawings. **Harl. 2804**, f. 3b (German, 1148);—**Ar. 157**, f. 71b (English, early 13th cent.);—**Lansd. 431**, f. 64b (English, early 13th cent.);—**Lansd. 420**, f. 12b (English, 13th cent.);—**Add. 17333**, ff. 3b, 4b, 5 (French, early 14th cent.);—**Add. 16999**, f. 118 (Flemish, 2nd half of 15th cent.);—**Harl. 3469**, f. 28 (German, 1582);—**Eg. 1246**, f. 89 (German, 1612);—**Add. 17784**, ff. 3, 177b (English, 1676).

„ Descriptions, *etc.* **Add. 4388**, f. 87 (Account of the "Bas-viool de Gamba," by De Hals, 17th cent.);—**Add. 31697**, f. 1 (Tuning, *etc.*, of the "Viola de gamba").

Bells (single).* Drawings. **Tiber. C. vi**, f. 17 ("Tintinnabulum," with brief description. English, 11th cent.);—**Add. 12228**, ff. 190, 191b, 192b (hanging from belfries. Italian, about 1352–1362);—**Harl. 4431**, f. 96b (rung by machinery. French, about 1400–1422);—**Add. 33206**, f. 201 (Mantua church-bell, made by Guido Gonzaga, 1444).

„ (in peals of from 3 to 8 bells, generally sounded with hammers). **Harl. 2804**, f. 3b (German, 1148?);—**Add. 15253**, f. 158 (English, 13th cent.);—**Add. 29923**, f. 42 (French, early 14th cent.);—**Add. 15206**, f. 53b (Italian, 14th cent.);—**Augustus A. vi**, f. 457b (French, mid. 15th cent.);—**Add. 30342**, f. 147 (French, 17th cent.).

„ (hand-bells, *etc.*). **Add. 33206**, f. 150 (Mass-bell of St. Rowan's, about 650);—**13 B. viii**, ff. 21b, 30 (Irish "Campana fugitiva," *etc.*, 13th cent.);—**Add. 30045**, f. 8b (French, 13th cent.);—**Add. 28784 B**, f. 11b (? French, end of 13th cent.);—**Add. 33205**, ff. 403–428 (Irish, Italian, *etc.*; 1868–1870, *etc.*);—**Add. 33206**, f. 140 (Cattle-bell. English, 1868).

Binaulos. *v.* Flageolet, Double.

Bird-calls. Drawings (Heraldic). **Harl. 2027**, f. 273 (English, late 17th cent.).

Bombylium.† Drawing, with brief description. **Tiber. C. vi**, f. 18 ("Bunibulum." English, 11th cent.).

„ Description. **8 C. iii**, f. 4 ("Bonibolum," *etc.*, 11th cent.).

Bucina. Drawing. **Add. 24110**, ff. 13b, 16 ("Buccina," or "Lituus," with description by F. Bianchini, 1742).

„ Quotations concerning it. **Harl. 3837**, ff. 10, 10b (apparently in the hand of J. Michael Dilherr, about 1641).

Bunibulum. *v.* Bombylium.

Busine. *v.* Trumpet (slightly curved).

* See also under Campanology, below (section viii).

† For other specimens, see Gerbert's *De cantu et musicâ sacrâ*, vol. ii, plates xxiv, xxix.

Calamus.* Quotation concerning it. **Harl. 3837**, ff. 10b, 11 (German, about 1641).

Campanum. *v.* Bells.

Canticum.† Drawing, with brief description. **Tiber. C. vi**, f. 17 (English, 11th cent.).

Castanets ("Crotala"). Drawings. **Add. 6137**, ff. 24–26, 28 (with account of. French, 1733);—**Add. 24110**, ff. 29, 30 (with description by F. Bianchini, 1742).

„ Quotations concerning. **Harl. 3837**, f. 9 (German, about 1641).

Cembalo. *v.* Harpsichord.

Cetra. *v.* Cither.

Chalumeau.‡ Drawings. **19 D. iii**, f. 59b (French, before 1356); —**Add. 6137**, f. 35, nos. 5, 6 (French, 1733).

Chelys. *v.* Lyre.

Chorus. *v.* (1) Corus, (2) Crowd.

Cinyra. *v.* Sabeca.

Cistre. *v.* Cither.

Cithara. *v.* (1) Cither, (2) Dulcimer, (3) Harp, (4) Lyre, (5) Psaltery.

Cither. Drawings. **Harl. 603**, ff. 18b, 24b, 25 (English, 11th cent.); —**Add. 12228**, f. 320 (S. Italian, 1352–1362);—**Harl. 4381**, f. 256b (French, 14th–15th cent.);—**Add. 32454**, f. 46 (French, early 15th cent.);—**19 D. iii**, f. 458 (French, 1411);—**Add. 34294**, f. 29 (N. Italian, about 1490);—**Add. 29902**, f. 10 (Italian, 15th cent.);—**Harl. 2980**, ff. 46, 46b (French, 2nd half of 15th cent.);—**Add. 27579**, f. 149b (German, 1602);—**Add. 30342**, f. 144 ("Cistre." French, 17th cent.);—**Harl. 2027**, f. 272 ("Gitterne," or "Citterne," late 17th cent.);—**Add. 22494**, ff. 5, 6 (French, end of 17th cent.);—**Sloane 2686**, f. 16b ("Cetra," about 1717).

„ Descriptions, *etc.* **Add. 4388**, ff. 88–90 (Sounds expressed by the strings. English, early 17th cent.);—**Add. 19269**, f. 165 (Titlepage of *Lessons for the Cithren and Gittern*...1659).

Citole. Drawings. **Add. 17868**, ff. 32, 39, 143b, 148, 150b, 155, 164 (French, 2nd half of 13th cent.);—**Stowe 17**, ff. 14b, 23, 47, 66, 77b, 104b, 119, 128, 157b, 219b (Dutch, 13th–14th cent.);—**2 B. vii**, f. 168b (English, beg. 14th cent.);—**Burn. 275**, f. 359b (French, early 14th cent.);—**6 E. vi**, f. 260 (English, mid. 14th cent.);—**Add. 35136**, **vii** (German, after 1375).

Cittern. *v.* Cither.

Clarichord. *v.* Clavichord.

* See also under Flute (Tibia).
† For other specimens, see Gerbert's *De Cantu, etc.*, vol. ii, pl. xxiv, xxvii.
‡ For the later instrument of that name, see under Shawm.

Clarinet. Description, in hand of Dr. J. Callcott, about 1797–1807. **Add. 27680**, ff. 25–37.

„ Scale, in the hand of Samuel Wesley, 18th–19th cent. **Add. 35011**, f. 166.

Clavichord. Drawing of "Manicordion," with definition. **30342**, f. 146 (French, 17th cent.).

„ Mention, in Inventory of Henry VIII, of two pairs of "Claricordes." **Harl. 1419**, f. 202.

Clepsiambus. Quotations concerning. **Add. 4916**, f. 14 (from Athenæus, before 1778).

Contra-basso. *v.* Double Bass.

Cor tors. Drawings. **Add. 18850**, ff. 157, 235 (Anglo-French, about 1420–1430).

Cornet-à-bouquin. *v.* Zink.

Cornu.* Drawings. **Add. 24110**, ff. 13b, 15, 16 ("Cornua gravisona," with description by F. Bianchini, 1742).

„ Quotations concerning. **Harl. 3837**, f. 11 (German, about 1641);—**Add. 4916**, ff. 16, 17 (from Athenæus, before 1778).

Cortal, Double. Description and drawing of "A double Curtaile," by Randle Holme III, about 1688. **Harl. 2034**, f. 207b.

Corus. *v.* Bagpipe.

Crepundia. Quotations concerning. **Harl. 3837**, f. 11 (German, about 1641).

Cromorne. Mention of 18 "Crumhorne's" belonging to Henry VIII. **Harl. 1419**, ff. 202b, 205.

Crotala. *v.* (1) Castanets, (2) Cymbals.

Crowd. Drawings. **Vesp. A. i**, f. 30b (English, 8th cent.);—**Tiber. C. vi**, f. 18 (? "Chorus." English, 11th cent.);—**Harl. 603**, f. 18b (English, 11th cent.);—**Harl. 2804**, f. 3b (Germany, 1148?);—**Add. 35166**, f. 4b (English, late 13th cent.);—**Add. 15114**, f. 134b (Italian, late 15th cent.);—**Add. 15036**, ff. 65b, 66 (Tracings from 16th cent. MS. Welsh, about 1797).

„ For references to use of "Chorus" in Scotland and Wales, about 1187, see MSS. of Giraldus Cambrensis, above, p. 331.

„ Instructions in Welsh, in the hand of Lewis Morris, 1742, *etc.* **Add. 14905**, f. 8; **14939**, ff. 4, 27.

Crwth. *v.* Crowd.

Cymbals. Drawings. **Lansd. 431**, f. 64b (English, early 13th cent.);—**Sloane 3983**, f. 23b ("Cymbalum." Dutch, early 14th cent.);—**Add. 27695**, f. 13 (Italian, 14th cent.);—**Add. 34294**, ff. 33, 170 (Italian, about 14?0);—**Harl. 2027**, f. 272b ("A cymball...a sounding ball [or] Crotalia," in the hand of Randle Holme III, late 17th cent.);—**Add. 6137**, ff. 23b–26, 28 ("Crotales," with historical account. French, 1733).

* See also Horns, below.

Cymbals. Descriptions, *etc.* **Tiber. C. vi**, f. 17 ("Acetabulum." English, 11th cent.);—**Harl. 3837**, f. 11 (Quotations concerning. German, about 1641).

Dolcian. Drawing, with description by F. Bianchini, 1742. **Add. 24110**, ff. 17, 18.

Double Bass. Drawings. **Add. 27579**, ff. 149b, 154 (German, 1602, 1603).

„ Letter of Rossini on the tuning of the "Contra-basso." **Add. 17838**, f. 296 (1st half of 19th cent.).

Drums * (Side-drums). Drawings. **Add. 19352**, f. 191 (Greek, 1066); —**Stowe 17**, f. 95b (Dutch, 13th–14th cent.);—**20 A. xvii**, f. 9 (French, 14th cent.);—**Harl. 3240**, f. 46 (German, about 1400);—**Add. 34294**, f. 161 (Italian, about 1490);—**2 A. xvi**, f. 98b (English, *temp.* Henry VIII);—**Add. 16973**, ff. 4, 63 (German, 16th cent.);—**Eg. 1246**, f. 66 (German, 1612);—**Harl. 2027**, ff. 327, 336 (in the hand of Randle Holme III, late 17th cent.).

„ (Tabors, generally with Pipes). **Add. 17868**, ff. 144b, 153, 160b (French, 2nd half of 13th cent.);—**Add. 30029**, f. 166 (Flemish, 13th–14th cent.);—**10 E. iv**, ff. 2b–201b *passim* (Anglo-French, early 14th cent.);—**Stowe 12**, f. 334b (English, 1322–1325);—**19 D. ii**, f. 273 (French, before 1356);—**20 D. iv**, f. 237b (French, 14th cent.);—**Add. 30014**, ff. 51, 124b (Italian, 1415);—**Harl. 5764**, ff. 33b, 52b (French, or Flemish, 2nd half of 15th cent.);—**15 E. iv**, f. 24b (Flemish, late 15th cent.);—**Harl. 2027**, f. 272b (Drum, or "Tabret." In the hand of Randle Holme III, late 17th cent.).

Dudka (species of Flute). Drawing and engraving, with description. **Add. 14390**, ff. 9, 390, 406 (Russian, about 1795).

Dulceus. Mention of, as belonging to Henry VIII. **Harl. 1419**, ff. 205, 205b.

Dulcimer. Drawings. **13 B. viii**, f. 26 ("Cythara." Irish, 13th cent.);—**Add. 18851**, f. 164 (Flemish, late 15th cent.);—**Add. 34294**, f. 37 (Italian, about 1490);—**2 A. xvi**, f. 98b (English, *temp.* Henry VIII);—**Harl. 2027**, f. 272 (in the hand of Randle Holme III, late 17th cent.).

Elymos. *v.* Flute (Tibia, *etc.*).

Fiddle. *v.* Viol.

Fides. *v.* Lyre.

Fife. Mention of two "Phiphes," as belonging to Henry VIII. **Harl. 1419**, f. 205 (*temp.* Edward VI).

„ Description of Jack of Stonesfield's fife, in letter of Thomas Ford to Dr. Covel, 1702. **Harl. 6943**, f. 131.

* Kettle-drums are given separately, below.

FISTULA. *v.* FLÛTE-À-BEC.

FLAGEOLET. *v.* FLÛTE-À-BEC.

FLAGEOLET, DOUBLE. Drawings.* **Add. 24199**, f. 18 (English, early 11th cent.);—**Cleop. C. viii**, f. 16b (English, 11th cent.);—**Tiber. C. vi**, f. 17 ("Fistula," with brief description. English, 11th cent.);—**Stowe 1061**, f. 101 (from 13th cent. MS.);—**10 E. iv**, ff. 2b, 42b, 58, 73, 80b (Anglo-French, early 14th cent.);—**Add. 27695**, f. 13 (Italian, 14th cent.);—**Harl. 4431**, f. 109b ("Flaiol." French, about 1400–1422);—**Add. 34294**, ff. 30b, 170 (Italian, about 1490);—**Add. 6137**, f. 35 ("Binaulos." French, 1733).

FLUTE† (Transverse). Drawings. **Add. 19352**, ff. 188, 189b (Greek, 1066);—**Add. 35136, vii**, bottom (German, after 1375);—**Add. 24098**, f. 19b (Flemish, about 1500);—**Add. 15426**, f. 86 (Flemish, 1522);—**Eg. 1553**, f. 29b (German, about 1594);—**Add. 35315**, f. 3b (French, 16th cent.);—**Eg. 1262**, f. 135 ("Calamus." German, 1623).

„ „ Instructions, *etc.* **Sloane 2686**, f. 128 ("Flauto." Anglo-Italian, about 1717);—**Add. 32160**, f. 1 ("German Flute," in Dr. Boyce's hand, about 1747);—**Add. 4916**, ff. 10–11, 13 (Quotations concerning "Photinx," or "Plagiaulos." From Athenæus, before 1778).

„ (-À-BEC). Drawings. **Harl. 4431**, f. 108 (here called "Flaiol." French, about 1400–1422);—**Nero D. ix**, f. 49 (French, mid. 15th cent.);—**19 C. vi**, f. 131 (Anglo-French, *temp.* Henry VII);—**16 G. v**, f. 11 (French, 15th cent.);—**Add. 18851**, f. 184b (Flemish, late 15th cent.);—**2 A. xvi**, f. 98b (English, *temp.* Henry VIII);—**Add. 16973**, f. 62 (German, 16th cent.);—**Add. 11866**, f. 10b (French, 16th cent.);—**Sloane 1021**, f. 71b (German, about 1640);—**Sloane 2686**, f. 14b ("Flauto," with fingering. Apparently German, about 1717);—**Add. 32534**, f. 77 (Mechanism. By Hon. Roger North, early 18th cent.).

„ ("Fistula"). Descriptions, *etc.* **8 C. iii**, f. 3b (the "Fistula" of the Vulgate, 11th cent.);—**Ar. 139**, f. 109b (? Flemish, 13th cent.);—**Add. 4916**, ff. 4, 16, 21 (Quotations concerning, from Athenæus, before 1778).

„ ("Tibia," *etc.*). Drawings. **Add. 24110**, ff. 9–12 ("Calamus," "Monaulos," *etc.* By F. Bianchini, 1742).

„ Descriptions, *etc.* **Harl. 3837**, ff. 9, 9b (Quotations concerning. German, 1641);—**Sloane 3736**, ff. 1–8b (*Johannis Meursi... Collectanea*, 1641);—**Add. 4916**, *passim* ("Magadis," "Gingras," "Monaulos," "Elymos," "Scytalia," *etc.* From Athenæus, before 1778). For use of in Wales, *temp.* Giraldus Cambrensis, see above, p. 331.

* See also under GELAIKA.

† The Fife is given separately; see also under DUDKA.

Flutes (in general). Descriptions, *etc.* **Harl. 1419**, f. 315b (Mention of, as belonging to Henry VIII);—**Add. 35043**, f. 125 (Rules for gracing, about 1697);—**Add. 30342**, f. 142 ("Accord de Luth, Violle, Harpe, et Fluste," 17th cent.);—**Add. 34204**, f. 36 (Scale of the gamut, about 1708);—**Add. 6137**, ff. 34–37 (historical account. French, 1733).

Frêtel. Reference to. **Harl. 4431**, f. 108 (French, about 1400–1422).

Gamba. *v.* Bass-viol.

Gavillion. Drawing. **Add. 24110**, ff. 31b, 33 ("Hymnologium," with description by F. Bianchini, 1742).

Geige. *v.* Rebec.

Gelaika (species of double Flageolet). Drawing and engraving, with description. **Add. 14390**, ff. 10, 391, 406 (Russian, about 1795).

Gingras. *v.* Flute (Tibia, *etc.*).

Gittern. *v.* (1) Cither, (2) Guitar.

Glasses (Musical). Drawing. **Add. 30342**, f. 145b (French, 17th cent.).

Guitar. Drawings. **Add. 27579**, f. 149b (German, 1602);—**Add. 30342**, f. 145b ("Guiterne." French, 17th cent.);—**Sloane 2686**, f. 16 ("Chitarra," about 1717).

„ Mention of "Gitterons," or "Spanishe Vialles," belonging to Henry VIII. **Harl. 1419**, ff. 202, 202b.

„ Mode of tuning the "Guiterne." **Add. 30342**, f. 143 (French, 17th cent.).

„ "Regola per toccare il basso continuo sopra la Chitarra." **Harl. 1270**, ff. 57–63b (17th–18th cent.).

Harp.* Drawings. **Stowe 1061**, f. 68 (Facsimile of late 10th cent. MS. of Cædmon's Paraphrase, in the Bodleian);—**Add. 19352**, f. 191 (Greek, 1066);—**Tiber. C. vi**, ff. 16b, 30b ("Cythara," *etc.* Anglo-Saxon, 11th cent.);—**Harl. 603**, ff. 18b, 24b, 27 (English, 11th cent.);—**Harl. 4951**, f. 295b (S. French, 11th–12th cent.);—**Harl. 2804**, f. 3b (German, 1148?);—**Add. 9350**, f. 1 (Italian, early 13th cent.);—**Add. 24686**, f. 11 (English, about 1284);—**Harl. 745**, f. 7 (played with plectrum. Anglo-Flemish, 13th–14th cent.);—**Sloane 3983**, ff. 4b, 13 ("Arpes perse," and "Giga vel Lira." Dutch, early 14th cent.);—**Nero D. ii**, f. 14 (English, about 1310);—**6 E. iv**, ff. 5b, 6 (English, mid. 14th cent.);—**19 D. ii**, f. 242 (French, before 1356);—**Lansd. 1175**, f. 370b (French, end 14th cent.);—**15 D. iii**, ff. 252, 527 (French, beg. 15th cent.);—**Harl. 4431**, ff. 101, 108, 125b, 126b ("Lyre." French, 1400–1422);—**Sloane 2427**, f. 9 (Flemish, 15th cent.);—**Add. 25696**, ff. 20, 20b, 30, 30b, 40b, 49b, 53b, 64b (French, end 15th cent.);—**2 A. xvi**, ff. 63b, 98b (English, *temp.* Henry VIII);—**Eg. 1554**, ff. 62, 121 (German, about 1596–1599);—**Eg. 1246**, f. 66

* See also under Sabeca, and Trigonon.

(German, 1612);—**Add. 17784**, ff. 70, 178 (English, 1676);—**Add. 30342**, f. 144b (French, 17th cent.);—**Add. 14905**, f. 4b (The Mostyn harp, before 1693);—**Add. 24110**, f. 24 ("Trigona lyra," with description. In hand of F. Bianchini, 1742);—**Add. 15025**, ff. 73–75 (Welsh, 1755, *etc.*).

Harp. Mode of tuning, *etc.* **15 D. ii**, f. 51b (English, early 14th cent.);—**Add. 30342**, f. 142 ("Accord de Luth, Violle, Harpe, et Fluste." French, 17th cent.);—**Add. 15029**, f. 138 (Mode of playing certain Welsh tones, 18th–19th cent.). For references to use of "Cithara" * in Ireland, Scotland, and Wales, *temp.* Giraldus Cambrensis, see above, p. 331.

Harpsichord,† *etc.* Drawings. **Add. 27579**, ff. 87, 154 (German, 1603);—**Eg. 1246**, ff. 87, 89 (German, 1612);—**Sloane 1021**, f. 116 (Key-board. German, about 1640);—**Add. 30342**, f. 147b ("Espinette." French, 17th cent.);—**Harl. 2027**, f. 272 ("Harpsicalls." In the hand of Randle Holme III, late 17th cent.).

„ Descriptions, *etc.* **Harl. 1419** (Mention in inventory of Henry VIII of "One faire Instrument being Regalles and Virgynalles," f. 56; "Instrumente with a single Virginalle and single Regalle," f. 201b; and "Instrumente with a double Virginalle and a double Regalle," f. 201b; 28 pairs of single and double Virginals, ff. 57b, 201b, 202, 204b, 245b, 247, 340b, 362; and "twoe faire paire of newe longe Virginalles made harpe-fasshion," f. 204b);—**Add. Charter 43779**B (Mention of a Virginal valued at 20 shillings, belonging to Richard Endeswycke of Nantwich, 1574);—**Eg. 1071**, f. 65 (Tuning the Virginal, about 1670–1680);—**Harl. 4160**, f. 35 (Tuning of "a ... Harpsechord, Virginal, or Espineta," after 1698);—**Add. 32531**, f. 1, and **32549**, f. 1 ("Rules to learne... the Espinette [or] Harpsicord," by Capt. Prencourt, a Saxon, Master of the Chapel Royal under James II, with account of the author, *etc.*, by Hon. Roger North);—**Add. 14244**, ff. 13, 38b–43b, and **Add. 31517**, f. 35 ("Regole per Cembalo," *etc.*, by A. Scarlatti, about 1715);—**Add. 34007**, f. 3 (Abel's and Broadwood's methods of tuning the Harpsichord, late 18th cent.).

Hautbois. *v.* Oboe.

Horn.‡ Drawings. **Vesp. A. i**, f. 30b (English, 8th cent.);—**Add. 24199**, f. 17 (English, early 11th cent.);—**Tiber. C. vi**, f. 30b (English, 11th cent.);—**Add. 11695**, ff. 126–145 *passim*, 229 (Spanish, 1109);—**Lansd. 383**, f. 4 (English, 12th cent.);—**13 B. viii**, f. 30 (St. Patrick's horn, 13th cent.);—**Add. 30045**, f. 40b (with bell-shaped mouth. French, 13th cent.);—**10 E. iv**, ff. 3, 37b, 48, 103, 110b, 132b, 175b, 253b, 256, 295b (Anglo-French, early 14th cent.);—**Add. 12228**, ff. 13b, 100–104b, 124b, 170b, 264b, 268b (mostly rather long, and a few crooked.

* The drawing in 13 B. viii, f. 26, is a Dulcimer.

† Including Spinet, Virginal, *etc.*

‡ Rather short once-curved instrument, whether of horn or metal, mostly blown by huntsmen. For modern horn, see Trumpet.

Italian, about 1352–1362);—**Add. 29433**, ff. 3 (two blown at same time), 67–217b *passim* (French, beg. 15th cent.);—**Add. 24098**, ff. 1, 29 (Flemish, about 1500);—**Add. 15426**, f. 111 (Flemish, 1522).

Hurdy-gurdy.* Drawings. **Add. 34294**, f. 32 (Italian, about 1490); —**Add. 30342**, f. 144 ("Vielle." French, 17th cent.);—**Harl. 2027**, f. 272 ("A Simball *sans* Strings, [*alias*] a Harpe with a wheele," late 17th cent.).

Hydraulos. Description of "Hydraulicum organum." **Add. 4916**, ff. 7–8 (from Athenæus, before 1778).

Hymnologium. *v.* Gavillion.

Jew's harp. Drawings. **Harl. 2027**, f. 272b ("Jew's Trumpes." In the hand of Randle Holme III, late 17th cent.).

Kettle-drum (generally in pairs). Drawings. **Add. 27695**, f. 13 (Italian, 14th cent.);—**Add. 30014**, f. 51 (Italian, 1415);—**Add. 27697**, f. 105b (Piedmont, 2nd half of 15th cent.);—**Add. 34294**, f. 29b (N. Italian, about 1490);—**Add. 16973**, f. 4 (German, 16th cent.);—**Add. 22494**, f. 7 (French, end 17th cent.);—**Add. 24110**, ff. 28b, 33 ("Tympanum," or "Timballum," with description. In hand of F. Bianchini, 1742).

,, Origin of. **Add. 6137**, ff. 26b–27b ("Tympanum." French, 1733).

Kimcsek (Hungarian instrument). Drawing. **Add. 5234**, f. 42 ("Kimchè," with description by Edward Browne, M.D., 17th–18th cent.).

Kit.† Drawing. **Harl. 2027**, f. 272 (in the hand of Randle Holme III, late 17th cent.).

Krummhorn. *v.* Cromorne.

Lituus. Drawing, with description by F. Bianchini, 1742. **Add. 24110**, ff. 13b, 16.

,, Quotations concerning. **Harl. 3837**, f. 10b (German, about 1641).

Lituus Memphiticus. Description by Dr. Covel, early 18th cent. **Add. 22911**, f. 389b.

Lute. Drawings. **Add. 11695**, ff. 86b, 164, 170b, 229 (Spanish, 1109);—**Add. 17006**, ff. 8, 83b, 203b (French, early 14th cent.); —**Add. 35136**, vii (German, after 1375);—**Add. 16997**, f. 21 (French, early 15th cent.);—**Add. 27697**, ff. 29, 105b (Piedmont, 2nd half of 15th cent.);—**Add. 25696**, ff. 14, 14b, 28, 28b, 36, 36b, 50b, 55b, 60b (French, end of 15th cent.);—**Add. 15426**, ff. 86, 111 (Flemish, 1522);—**Add. 16973**, ff. 4, 65 (German, 16th cent.);—**Add. 18991**, ff. 11, 17, 64 (German, about 1605–1615);—**Add. 29372–29377**, f. 1 (English, 1616);—**Sloane 1021**, ff. 2, 42b (German, about 1640);—**Add. 17784**, f. 177b (English, 1676);—**Add. 19482**, f. 32 (! "Zitter." German, 1752).

* For earlier form of the instrument, see Organistrum.

† Of the boat-shaped variety, otherwise known as Pochette, or Sordino.

Lute. Descriptions, *etc.* **Harl. 1419**, ff. 202b, 205b, 362 (Mention of 25 lutes, including, f. 205b, "a litle Venice lute," belonging to Henry VIII);—**Sloane 1021**, ff. 24–27b, 36, 41 (Instructions, Tuning, *etc.*, in hand of J. Stobæus of Königsberg);—**Eg. 2013**, f. 2b ("Harmonization of the Scale," after 1669?);—**Sloane 3888**, f. 25b ("A scheme for the Lute," 17th cent.);—**Add. 30342**, f. 142 ("Accord de Luth, Violle, Harpe, et Fluste," 17th cent.);—**Add. 31698**, ff. 1, 2, 41, 42 (Diagram of finger-board, Tuning, *etc.*, by R. Straube, about 1813).

Lyra. *v.* (1) Lyre, (2) Rebec, (3) Viol.

Lyre. Drawings. **Harl. 647**, ff. 5, 21b (W. European, 10th cent., *etc.*); —**Add. 24199**, f. 18 (English, early 11th cent.);—**Tiber. B. v**, f. 35 ("Fides, quæ [et] Lira." English, 11th cent.);—**Harl. 603**, f. 27 (English, 11th cent.);—**Ar. 120**, f. 46 (German, early 15th cent.);—**Add. 34294**, f. 170 (Italian, about 1490); —**Add. 30342**, f. 147 ("Lire," 17th cent.);—**Harl. 2027**, f. 272b ("A polycord Lyra, or Harp." In the hand of Randle Holme III, late 17th cent.);—**Add. 6137**, ff. 39–44 *passim* (French, 1733);—**Add. 24110**, ff. 19–24 ("Panduria" or "Lyra tricordis," "Barbyton" or "Tetrachordum," "Chelys" or "Lyra Mercurii," "Cithara," *etc.*, with descriptions. In the hand of F. Bianchini, 1742).

„ Description of the "Cythara" of the Vulgate. **8 C. iii**, f. 4b (11th cent.).

„ Quotations concerning. **Harl. 3837**, f. 10 ("Barbiton." German, about 1641);—**Add. 4916**, ff. 7, 11–12, 15, 17–20, 22, 27 ("Cithara"); 11 ("Fides"); 11, 14, 16 ("Pandura"); 14 ("Barbiton," "Scindapson"); 17 ("Testudo"); 18, 24 ("Lyra"); from Athenæus, before 1778.

„ Letter of Dr. — Mollyneux to St. George Ash, Bishop of Clogher, concerning the Greek and Roman Lyre, 1702. **Add. 4921**, f. 45b.

Magadis. Description. **Add. 4916** ff. 11, 13, 14, 15 ("Pectis," *etc.* From Athenæus, before 1778).

Magadis aulos. *v.* Flute (Tibia, *etc.*).

Mandora. Drawings. **Add. 30029**, ff. 46, 91b, 101, 101b, 167 (Flemish, 13th–14th cent.);—**Sloane 3983**, f. 13 (? Dutch, early 14th cent.);—**Add. 12228**, ff. 222–223 (S. Italian, about 1352–1362);—**Add. 15294**, f. 1 (French, end of 14th cent.);—**Add. 17440**, f. 13b (Dutch, 1483);—**Add. 34294**, ff. 124, 177b (Italian, about 1490).

„ Mode of tuning "Mandore." **Add. 30342**, f. 142 (French, 17th cent.).

Manichord. *v.* Clavichord.

Marine Trumpet.* Drawings. **Add. 35136**, vii (German, after 1375);—**Add. 27697**, f. 105b (Piedmont, 2nd half of 15th cent.);

* See also under Monochord, below.

—**Add. 34294**, ff. 32b, 36b (Italian, about 1490);—**Harl. 3181**, f. 69 (French, late 15th cent.);—**Harl. 2034**, f. 207b ("Trumpet Marine," with description by Randle Holme III, before 1688); —**Add. 6137**, ff. 38–41 *passim* ("Dicorde," with account of. French, 1733);—**Add. 24110**, ff. 19, 20 ("Dichordum," with description by F. Bianchini, 1742);—**Add. 31823**, f. 105b ("Trompa marina," from treatise by T. V. Tosca, 18th cent.).

Marine Trumpet. Descriptions, *etc.* **Add. 4921** (f. 36b) and **32549** (f. 31), by Hon. Francis Roberts, 1692;—**Add. 32534**, f. 51b (in the hand of Hon. Roger North, early 18th cent.);—**Add. 4921**, f. 46 (from Ephraim Chambers' *Cyclopædia*, before 1743).

Monaulos. *v.* Tibia.

Monochord. Drawing, in the hand of Edward Browne, M.D. **Add. 5234**, f. 42b. For other descriptions and drawings, see above, under Marine Trumpet, and Treatises (*passim*).

Nablia. Drawings. **Tiber. C. vi**, f. 16b ("Nabulum," or "Psalterium," with brief description. Anglo-Saxon, 11th cent.);—**Add. 9350**, f. 1 (Italian, early 13th cent.);—**Add. 24110**, ff. 22b, 24, 25, 26 ("Psalterium decachordon," "Nablium," *etc.*, with descriptions by F. Bianchini, 1742).

,, Descriptions, *etc.* **8 C. iii**, f. 5b (the "psalterium" of the Bible, 11th cent.);—**Add. 4916**, ff. 9, 10, 14 (Quotations concerning "Nablas." From Athenæus, before 1778).

Oboe. Drawings. **Harl. 2034**, f. 207b ("French hoboy," with a description by Randle Holme III, before 1688);—**Add. 30342**, f. 145 ("Hautbois"—"Dessus," "Taille," "Pedalle"—17th cent.);—**Harl. 2027**, f. 272, right ("A howboye or a Waytte," late 17th cent.);—**Add. 32534**, f. 74b (Mechanism, described by Hon. Roger North, 18th cent.).

Organ.* Drawings. **Add. 15253**, f. 159b (English, 13th cent.);—**Stowe 17**, ff. 13, 14b, 15b, 17b, 22b, 28, 55b, 65b, 129 (larger instrument), 157b, 211b, 249b (Dutch, 13th–14th cent.);—**Add. 29407**, f. 94b (Flemish, about 1300);—**Add. 27695**, f. 13 (Italian, 14th cent.);—**Add. 29902**, f. 6 (Italian, 14th–15th cent.);—**Add. 18850**, ff. 32, 51b, 199b, 257b (Anglo-French, about 1420–1430);—**Harl. 2917**, f. 93 (French, 2nd half of 15th cent.);—**7 B. viii**, f. 1 (French, late 15th cent.);—**Add. 34294**, f. 177b (Italian, about 1520?);—**Harl. 3469**, f. 27 (German, 1582);—**Add. 30342**, f. 146b ("Regalles." French, 17th cent.);—**Add. 24110**, ff. 13, 16 ("Organum pneumaticum," with description by F. Bianchini, 1742).

,, Descriptions, *etc.* **8 C. iii**, f. 2 (the "Organum" of the Vulgate, 11th cent.);—**Harl. 1419**, ff. 54, 201, 247, 249b, 315, 340, 362, 367, 445 (Mention of Single and Double Regals, *etc.*, belonging to Henry VIII);—**Add. 17480**, f. 55b (A complicated

* See also Barrel-organ and Hydraulos, above, pp. 356, 364; and Orgue expressif, p. 367.

instrument built by T. Dallam for Queen Elizabeth, as a present to the Sultan, 1599);—**Add. 4160,** ff. 35–36 (Tuning, after 1698);—**Add. 32531,** f. 1, and **32549,** f. 1 (Rules for learning, by Captain Prencourt. In the hand of Hon. Roger North, early 18th cent.);—**Add. 6137,** f. 37 (Origin of. French, 1733);—**Add. 33965,** f. 168 (Autograph account by J. Sebastian Bach, 1746, of organ at Tschertau, built by Scheiben of Leipsic);—**Add. 5877,** f. 126 (Lists of English works on organs; and of organs in Cambridge, 1778, 1779. In hand of Rev. William Cole);—**Add. 31997,** ff. 119b–266b *passim* (Descriptions of organs at Breslau, *etc.*, furnished by F. W. Berner to the Prussian Minister of Public Instruction, 1804–1826);—**Add. 32677,** ff. 12–60b, and **35159** (Structure and history, by August Wilhelm Bach, 1826; with lists of organs and organ-builders in Holland, *etc.*, 1834);—**Add. 9073,** f. 7b (Account of Westminster Abbey organ, in hand of Vincent Novello, about 1831);—**Add. 34993–34995** (Official papers of Julius Schneider, "Orgelrevisor," in Germany, 1867–1885).

Organistrum. **Add. 21926,** f. 25 (English, late 13th cent.);—**Add. 35166,** ff. 4b, 6 (English, late 13th cent.);—**Add. 18719,** f. 268 (French, 13th–14th cent.);—**Sloane 3544,** f. 42b (English, early 14th cent.);—**Sloane 3983,** f. 13 (? Dutch, early 14th cent.);—**Harl. 6563,** f. 43 (English, about 1330);—**Add. 29433,** ff. 34, 199 (French, beg. 15th cent.);—**Add. 30014,** f. 124b (Italian, 1415).

,, Description of "Organica lira." **Ar. 339,** f. 110 (? Flemish, 13th cent.).

Orgue expressif. Allusion to its use in Paris, 1829. **Add. 33965,** f. 282 (in a letter of S. Neukomm).

Pandore. Drawing. **Harl. 2027,** f. 272 ("Bandore," in the hand of Randle Holme III, late 17th cent.).

Pandura. *v.* Lyre.

Pan's Pipe. **Lansd. 420,** f. 12b (English, 13th cent.);—**Add. 30014,** f. 124b (Italian, 1415);—**Julius F. vii,** f. 11 (English, mid. 15th cent.);—**Add. 34294,** f. 36 (Italian, about 1490);—**Add. 24110,** ff. 10b, 12 ("Fistula Panis," or "Syrinx," with description by F. Bianchini, 1742);—**Add. 14390,** ff. 11b, 391, 406 (Engraving, *etc.*, of "Swirelka," with description. Russian, about 1795).

Pectis. *v.* Magadis.

Pennoil. *v.* Bagpipe.

Photinx. *v.* Flute (Transverse).

Pilgrim-staves (Flutes). Mention of, as belonging to Henry VIII. **Harl. 1419,** f. 202b (*temp.* Edward VI).

Pipe (as used with Tabor*). Drawings. **Add. 18719,** f. 13 (French, 13th–14th cent.);—**10 E. iv,** ff. 29–94 *passim,* 201b (Anglo-

* See also under Tabor.

French, early 14th cent.);—**Add. 12228**, f. 311b (Italian, 1352–1362);—**Add. 30014**, ff. 51, 124b (Italian, 1415);—**Add. 35136**, lxxix, 6 (German, 15th cent.);—**15 E. iv**, f. 24b (Flemish, late 15th cent.);—**Add. 11866**, f. 8b (16th cent.).

Pipe. Mention of a "pipe for a taberde," belonging to Henry VIII. **Harl. 1419**, f. 203.

Plagiaulos. *v.* Flute (Transverse).

Plater-spiel. *v.* Bagpipe.

Poliphant. *v.* Polyphone.

Polyphone. Drawing, with description. **Harl. 2034**, f. 207b ("Poliphant." English, before 1688).

Psaltery.* Drawings. **Add. 19352**, f. 188b ("Ψαλτήρι," 1066);—**Tiber. C. vi**, ff. 16b, 17b (with brief descriptions. Anglo-Saxon, 11th cent.);—**Ar. 157**, f. 71b (English, early 13th cent.);—**Lansd. 420**, f. 12b (English, 13th cent.);—**Sloane 3983**, ff. 17b, 42b–44 ("Psalterium." Dutch, early 14th cent.);—**Add. 17006**, ff. 8, 44b, 83b, 89, 154b (S. French, early 14th cent.);—**17333**, f. 5 (Two forms. French, early 14th cent.);—**Add. 12228**, ff. 222, 222b (S. Italian, about 1352–1362);—**Add. 15243**, f. 10 (? Harp. German, 14th cent.);—**Add. 29433**, ff. 10b, 115b (French, beg. 15th cent.);—**Add. 30014**, ff. 91, 124b (two forms), 145 (Italian, 1415);—**Add. 34294**, f. 38 (Italian, about 1490);—**Harl. 2953**, f. 20b (German, 2nd half of 15th cent.);—**Add. 15114**, f. 14b (Italian, late 15th cent.);—**Harl. 2950**, f. 135 (Unusual shape. French, late 15th cent.);—**20 A. xvi**, f. 3b (Square. Flemish, 1st half of 16th cent.);—**Add. 30342**, f. 145b ("Psalterion," shaped like a Czimbál. French, 17th cent.);—**Add. 22494**, ff. 5, 6 (French, end of 17th cent.).

,, Quotations from Athenæus concerning. **Add. 4916**, f. 15 (before 1778).

Rebab. *v.* Rebec.

Rebec. Drawings. **Tiber. C. vi**, f. 30b (Anglo-Saxon, 11th cent.);—**Harl. 4951**, f. 297b (French, 11th–12th cent.);—**Add. 11695**, f. 86 (Spanish, 1109);—**Lansd. 383**, f. 15b (English, 12th cent.);—**Ar. 157**, f. 71b (English, early 13th cent.);—**Add. 9350**, f. 1 (Italian, early 13th cent.);—**Lansd. 420**, ff. 12, 12b (English, 13th cent.);—**Sloane 3983**, ff. 42b, 43 (Dutch, early 14th cent.);—**Add. 17006**, ff. 8, 62, 93 (S. French, early 14th cent.);—**19 D. ii**, f. 242 (French, before 1356);—**Harl. 4381**, f. 256b (French, 14th–15th cent.);—**19 D. iii**, f. 458 (French, 1411);—**Tiber. A. vii**, ff. 77, 79b ("Phethele," or "Fedle," 2nd half of 15th cent.);—**Harl. 2974**, f. 83 (French, 2nd half of 15th cent.);—**Add. 34294**, ff. 113, 170 (Italian, about 1490);—**Add. 35316**, f. 87b (Italian, late 15th cent.);—**Add. 15426**, f. 86 (Flemish, 1522);—**Sloane 1021**, f. 43 (in the hand of Johann Stobæus, about 1640).

* See also Nablia.

Recorder. Mention of 69 Recorders* and 3 "base" Recorders, belonging to Henry VIII. **Harl. 1419**, ff. 202b, 205.

Regal. *v.* Organ.

Rok (sort of hunting-horn). Drawing and engraving with description. **Add. 14390**, ff. 13, 394, 406 (Russian, about 1795).

Rote. *v.* Crowd.

Rubebe. *v.* Rebec.

Sabeca. Drawing,† with brief description. **Tiber. C. vi**, f. 17 ("Sa[m]buca," or "Cinares." English, 11th cent.).

Sackbut. *v.* Trombone.

Sambuca. Quotations concerning, from Athenæus. **Add. 4916**, ff. 6, 10, 14 (before 1778).

,, For drawings, see (1) Sabeca, (2) Sackbut.

Schalmei. *v.* Shawm.

Scindapson. *v.* Lyre.

Scytalion. *v.* Flute (Tibia, *etc.*).

Semanterium. Drawing, with description, by F. Bianchini, 1742. **Add. 24110**, ff. 31, 33.

Serpent. Description, *etc.* **Add. 27681**, ff. 3–17 (in the hand of Dr. John Callcott, about 1801);—**Add. 35011**, f. 166 (Scale, in the hand of S. Wesley, 18th–19th cent.).

Shawm. Drawings.‡ **Add. 17868**, ff. 78b, 159, 165b, 166 (French, 2nd half of 13th cent.);—**10 E. iv**, ff. 16, 85, 142, 142b (Anglo-French, early 14th cent.);—**Sloane 3983**, ff. 12b, 13, 20 ("Calamus aureus," *etc.* Dutch, early 14th cent.);—**Burn. 257**, f. 25 (French, 14th–15th cent.);—**1 E. ix**, ff. 136b, 153 (English, 14th–15th cent.);—**Harl. 2917**, f. 93 (French, 2nd half of 15th cent.);—**Add. 18852**, ff. 5b, 101b (Flemish, early 16th cent.);—**Add. 11866**, ff. 11, 19 (French, 16th cent.);—**Harl. 2027**, f. 272, left side ("a Waytte ... or a Shawm," late 17th cent.).

,, Mention of seventeen "Shalmes" belonging to Henry VIII. **Harl. 1419**, f. 203.

Shepherd's Harp. Drawing, with description by Randle Holme III. **Harl. 2027**, ff. 272b, 276 (late 17th cent.).

Sistrum. Drawings, with accounts. **Add. 6137**, ff. 20b–23b, 39, 42, 54–55 (French, A.D. 1733);—**Add. 24110**, ff. 31b, 33 (Italian, 1742).

Spinet. *v.* Harpsichord.

Swirelka. *v.* Pan's Pipe.

* The "Recorder" of Harl. 2027 (f. 272) is a Shawm, or Oboe.

† In the form of an inverted D, probably intended for a Δ, or early form of Trigonon.

‡ Including the Schalmei, and the later Chalumeau.

Symphonia. *v.* Organistrum.

Syrinx. *v.* Pan's Pipe.

Tabor. *v.* Drum.

Tabret. *v.* Tabor.

Tambour de Basque. *v.* Tambourine.

Tambourine. Drawings. **Stowe 17**, f. 129 (Dutch, 13th–14th cent.) ;—**Sloane 3983**, ff. 12b, 13, 14b, 17b, 20 ("Timpanum." Dutch, early 14th cent.) ;—**Harl. 6563**, f. 14 (English, about 1330) ;—**Add. 30014**, f. 124b (Italian, 1415) ;—**14 E. iv**, f. 14b (Flemish, late 15th cent.) ;—**Harl. 2027**, f. 273 ("Tamber de base," or "Tamberbase," in hand of Randle Holme III, late 17th cent.) ;—**Add. 6137**, ff. 23, 27b, 29 (With short account. French, 1733) ;—**Add. 24110**, ff. 27b, 30 ("Tympanum leve," with short description, in hand of F. Bianchini, 1742).

,, Erroneous description* of the "Tympanum" (or Timbrel) of the Bible. **8 C. iii**, f. 5b (11th cent.).

Testudo. *v.* Lyre.

Theorbo. Drawings. **Harl. 2034**, f. 207b ("A Theorbo-Lute," with description, by Randle Holme III, before 1688) ;—**Sloane 2686**, f. 15b ("Thiorba," about 1717) ;—**Add. 31698**, f. 6 ("View of ...fingerboard," from work apparently by Rudolf Straube, about 1813).

Thurner-horn. Drawings. **Burn. 257**, ff. 45b, 205b, 207b (French, 14th–15th cent.) ;—**1 E. ix**, f. 151 (English, 14th–15th cent.) ;—**Harl. 4372**, f. 79b (French, 2nd half of 15th cent.) ;—**Add. 34294**, f. 167 (Italian, about 1490) ;—**Stowe 584**, f. 71b (French, early 16th cent.).

Tibia. *v.* Flute (end).

Tibia utricularis. *v.* Bagpipe.

Tibra (?).† Drawing, apparently so described. **Sloane 3983**, f. 17b (Dutch, early 14th cent.).

Timballo. *v.* Kettle-drum.

Timbrel. *v.* Tambourine.

Tintinnabulum. *v.* Bell.

Triangle. Drawings. **Stowe 17**, f. 105b (Dutch, 13th–14th cent.) ;—**Add. 29433**, ff. 18b, 27b, 33b, 61, 122b, 130b (French, beg. 15th cent.) ;—**Add. 27697**, f. 105b (Piedmont, 2nd half of 15th cent.) ;—**Add. 34294**, f. 31 (Italian, about 1490) ;—**Add. 15426**, f. 111 (Flemish, 1522) ;—**Add. 30342**, f. 144b ("Cymbale." French, 17th cent.) ;—**Harl. 2027**, ff. 272b, 276 ("Tymbrell." In the hand of Randle Holme III, late 17th cent.) ;—**Add. 24110**, ff. 31, 33 ("Trigonon," with description by F. Bianchini, 1742).

* The writer—the pseudo-Jerome—imagines it to be a wind instrument.

† Instrument apparently constructed on the same principle as the Sistrum, but open above, and without handle below.

TRIGONON. Quotations from Athenæus concerning. **Add. 4916**, ff. 10, 14–16 (before 1778). For drawings, *v.* (1) HARP, (2) LYRE, (3) TRIANGLE.

TROMBA MARINA. *v.* MARINE TRUMPET.

TROMBONE. Drawings. **Eg. 1554**, f. 2 (German, end of 16th cent.);—**Add. 30342**, f. 145 ("Sacquebute, basse-contre." French, 17th cent.);—**Add. 24110**, ff. 17, 18 ("Tuba ductilis," with description by F. Bianchini, 1742).

,, Scale of bass, alto, and tenor Trombone, in the hand of S. Wesley, 18th–19th cent. **Add. 35011**, f. 166.

TROMPETTE-À-PISTONS. Allusion to its use in Paris, in a letter of S. Neukomm, 1829. **Add. 33965**, f. 282.

TRUMPET.* Drawings (slightly curved). **Nero D. iv**, f. 25 (English, 720);—**Add. 10546**, f. 449 (French, 9th cent.);—**Add. 24199**, f. 29b (English, early 11th cent.);—**Add. 19352**, f. 109 ("Salpinx." Greek, 1066);—**Tiber. C. vi**, f. 18b (English, 11th cent.);—**Harl. 4972**, ff. 14–16, 20b, 29b, 34 ("Busines." French, late 13th cent.);—**Add. 15426**, f. 111 (Flemish, 1522).

,, (straight). **Vesp. A. 1**, f. 30b (English, 8th cent.);—**Add 24199**, f. 17 (English, early 11th cent.);—**Tiber. C. vi**, f. 30b (Tuba, with stand. English, 11th cent.).

,, (straight, ending in bell). **Add. 21926**, f. 25 (English, late 13th cent.);—**10 E. iv**, ff. 2b, 42b, 65b, 66, 94, 174 (Anglo-French, early 14th cent.);—**Add. 12228**, ff. 54, 154, 155, 213, 218, 221b, 259, 261b, 263b, 269b (Italian, about 1352–1362);—**Burn. 257**, f. 45b (French, 14th–15th cent.);—**15 D. iii**, ff. 394, 528 (French, beg. 15th cent.);—**Add. 18850**, ff. 8b, 191–206b *passim* (Anglo-French, about 1420–1430);—**Harl. 4372**, ff. 79b, 215b (French, 2nd half of 15th cent.);—**2 A. xvi**, f. 98b (English, *temp.* Henry VIII);—**Add. 24110**, ff. 17, 18 ("Tuba," with description by F. Bianchini, 1742).

,, (straight, ending in barrel). **Add. 29433**, ff. 8b, 112b, 147b (French, beg. 15th cent.);—**19 D. iii**, f. 458 (French, 1411).

,, (bent double, ending in bell). **Add. 29433**, ff. 36b, 47, 118 (French, beg. 15th cent.);—**Add. 27697**, f. 39 (Piedmont, 2nd half of 15th cent.).

,, (slightly curved, ending in bell). **Add. 18850**, ff. 191–206b *passim* (Anglo-French, about 1420–1430).

,, (twisted into knot). **Add. 34294**, f. 38b (Italian, about 1490).

,, (in shape of modern field-trumpet). **Harl. 4375**, f. 226 (French, 2nd half of 15th cent.);—**Harl. Roll 7353**, near beginning (English, *temp.* Edward IV);—**Add. 24098**, f. 23b (Flemish, about 1500);—**Add. 35324**, ff. 27b, 29b, 31 (English, about 1603);—**Eg. 1246**, f. 66 (German, 1612).

* The Thurner-horn is given separately, above, p. 370.

TRUMPET (twice curved). **Add. 5234**, f. 82 ("Copper Trumpet," found in Ireland in 1725).

„ Descriptions, *etc.* **8 C. iii**, f. 3 (the "Tuba" of the Vulgate, 11th cent.);—**Harl. 3837**, ff. 9b, 11 (Quotations concerning the "Tuba." German, about 1641);—**Add. 4916**, ff. 16, 17, 20 (others, from Athenæus, before 1778);—**Add. 32534**, f. 69b (Mechanism of trumpet, by Hon. Roger North, early 18th cent.);—**Add. 32549**, f. 31 (Description of trumpet, by Hon. Francis Roberts, about 1692);—**Add. 35011**, f. 166 (Scale of horn, in hand of S. Wesley, 18th–19th cent.).

TRUMPET, MARINE. *v.* MARINE TRUMPET.

TUBA. *v.* TRUMPET (straight).

TYMPANUM. *v.* (1) BAGPIPE, (2) DRUM, (3) KETTLE-DRUM, (4) TAMBOURINE.

TZIBURI. Drawing of Τζιβουρι, with description by Edward Browne, M.D., 17th–18th cent. **Add. 5234**, f. 42.

UNIVALVE TRUMPET. *v.* TROMPETTE-À-PISTONS.

VIELLE. *v.* HURDY-GURDY.

VIOL. Drawings. **Add. 19352**, f. 191 (Greek, 1066);—**Harl. 2804**, f. 3b (German, about 1148);—**Harl. 2799**, f. 243 (German, 12th cent.);—**Add. 35166**, ff. 4b, 6 (English, late 13th cent.);—**Add. 16578**, f. 45 (German, 1379);—**Add. 27695**, f. 13 (Italian, 14th cent.);—**19 D. iii**, f. 458 (French, 1411);—**Add. 18850**, ff. 89b, 150b, 199b, 257b (Anglo-French, about 1420–1430);—**Add. 34294**, ff. 42, 81, 201b, 267b, 334 (Italian, about 1490);—**Add. 15426**, f. 111 (Flemish, 1522);—**Add. 35315**, f. 29b (French, 16th cent.);—**Add. 27579**, ff. 87, 149b, 154, 173 (German, 1602–1609);—**Sloane 1021**, ff. 42b, 43 (in the hand of Johann Stobæus, about 1640);—**Harl. 2027**, f. 272 ("A Treble Viole, Tenor Viol . . . Violine, A Viole, Consort Viol, [or] Lyra-Viol." In the hand of Randle Holme III, late 17th cent.);—**Sloane 2686**, f. 15 (? German, about 1717).

„ Descriptions, *etc.* **Harl. 1419**, ff. 202, 205b (Mention of "Vialles greate and small" belonging to Henry VIII);—**Add. 35043**, f. 124b ("Table of Graces proper to the Violl or Violin," 1694–1697);—**Add. 30342**, f. 142 ("Accord de Luth, Violle, Harpe, et Fluste," 17th cent.);—**Add. 10337**, f. 58b (Diagrams illustrating the tuning of the Viol. From Elizabeth Rogers' Virginal-book, 2nd half of 17th cent.);—**Add. 4919**, ff. 7–9 (How "to set out the proportions upon the Viol," and "New Tuning of the Viol," about 1702);—**Eg. 1373**, f. 2 (Diagram showing the strings of the Violin. German, about 1727);—**Add. 35040**, f. 32b ("The Gamut and the shifts for the Violin," apparently in the hand of S. Wesley, about 1773).

VIOLA D'AMORE. Instructions, *etc.* **Add. 31305**, ff. 1–9b ("Erklärung . . . von einen Liebhaber . . . 1795," transcribed by C. Kehlendorfer in 1880);—**Add. 31990**, ff. 1–10b ("Méthode . . . par Mr. Milandre" . . . [1782]).

Viola da Gamba. *v.* Bass-viol.

Virginal. *v.* Harpsichord.

Wait. *v.* Shawm.

Wolinka. *v.* Bagpipe.

Xylophone. Drawing. **Add. 24110**, ff. 32, 33 ("Zylorganum," with description by F. Bianchini, 1742).

Zink (Krumme). Drawings. **Harl. 603**, f. 24b (English, 11th cent.); —**2 B. vi**, f. 8b (English, late 13th cent.);—**2 B. vii**, f. 83 (English, beg. of 14th cent.);—**Add. 28962**, f. 281b (Spanish, 1442);—**Add. 34294**, f. 34b (Italian, about 1490);—**Eg. 1554**, f. 2 (German, end of 16th cent.);—**Harl. 2034**, f. 207b ("Cornett," with description by Randle Holme III, before 1688);—**Add. 30342**, f. 145 (four Cornets-à-bouquin,—two "Dessus," "Taille," and "Haute-contre").

„ (Gerade). Drawings. **Harl. 2804**, f. 3b (German, 1148?);—**Royal Roll, 14 B. 5** (English, *temp.* Edward I);—**Harl. 3240**, f. 46 (German, about 1400).

Miscellaneous.

"Instrumentorum musicorum genera tria," by Cassiodorus. **Harl. 2637**, f. 40 (9th cent.). See also above, under Treatises, p. 297.

Epistle to Dardanus on the musical instruments of the Vulgate (especially those enumerated in Daniel iii), including the "Organum" (f. 2), "Tuba" (f. 3), "Fistula" (f. 3b), "Cythara" and "Sambuca" * (f. 4b), "Psalterium" and "Tympanum" † (f. 5b), and "Chorus" ‡ (f. 6). The letter begins "Tibi, Dardane, de aliis generibus musicorum," and is printed as St. Jerome's in the Paris edition of his works, 1706; but is in reality the work of another (Jerome?) living in the 8th–9th century. **8 C. iii**, ff. 2–6 (11th cent.).

Musical instruments used in the British Isles in the time of Giraldus Cambrensis. See a list of his MSS., under Historical Notes, above (p. 331).

Lists, by Henry Power, M.D., of musical instruments known at the time that the present MS. was written [1663–1664. See ff. 121b, 125]. They are divided into "Wind-Instruments," "Strikeing Instruments," "String'd Instruments of Ropps or gutts," and "Instruments with wire-strings." **Sloane 1326**, f. 122.

Descriptions by Hon. Roger North of the mechanism of musical instruments, including, besides others already described, Mutes (f. 61). **Add. 32534**, ff. 51b–82b *passim* (early 18th cent.).

* Erroneously described as a wind instrument, whence possibly the mistranslation ("Sackbut") of the authorised English version.

† Also wrongly described as a wind instrument.

‡ The "Symphonia" (?) of the Vulgate.

Drawings of primitive musical instruments (named above, *in locis*) apparently in the hand of D[omenico Maria] Fratta, accompanied by descriptions. See also under Treatises, above (p. 324). **Add. 6137**, ff. 20–47 (French, 1733).

"De Tribus Generibus Instrumentorum musicæ Veterum Organicæ" [by Francesco Bianchini], being evidently the copy from which that work was printed [1742], with eight full-page plates of illustrations. At the beginning are the original *imprimaturs*, *etc.* **Add. 24110**.

Descriptions of "Ancient Instruments of Music still seen in the remote Russian villages," by Matthew Guthrie, M.D. A French translation, or rather version, of the above forms the commencement of the author's *Dissertations sur les Antiquités de Russie*, published in 1795. At ff. 390–400 are the original drawings made for that work, followed (ff. 406–408) by impressions of the plates. The instruments which have equivalents in western Europe are noted *in locis*. **Add. 14390**, ff. 8–19, *etc.* (1795, *etc.*).

Orchestras, etc.

Drawings of groups of musicians, *etc.*, playing on the following combinations of instruments:—Harp, Viol, Drum (played on by "αἱ προεξάρχουσαι τοῦ χοροῦ"). **Add. 19352**, f. 191 (Greek, 1066);—Bass-viol, Harp, Rote, Viol, Trumpet. **Harl. 2804**, f. 3b (German, 1148);—Rebec (? leader), Harp and Psaltery, Bass-viol and Horn. **Ar. 157**, f. 71b (English, early 13th cent.);—Psaltery and Harp, Rebec (or Cymbals) and Organistrum, Trumpet and Viol, Crowd (or Horn) and Organ. **Add. 35166**, ff. 4b, 6 (Two groups. English, late 13th cent.);—Trumpet, Tambourine (square), Viol; Viol, Organistrum, Harp, Psaltery. **Add. 18719**, ff. 164b, 258 (Two groups. French, 13th–14th cent.);—Bells, Citole, Viol, Psaltery. **Burn. 275**, f. 359b (French, early 14th cent.);—Cymbals, Double Flageolet, Kettle-drum, Organ, Psaltery, Trumpets, Viol. **Add. 27695**, f. 13 (Italian, 14th cent.);—Harp, Rebec, Viol, Lute, Cither. **Harl. 4381**, f. 256b (French, 14th–15th cent.);—Viol, Lute, Lyre, 2 Trumpets. **Ar. 120**, f. 46 (German, early 15th cent.);—2 Trumpets (one ending in barrel), Cither, Chalumeau, Harp, Viol, Kettle-drum, Thurner-horn, Rebec, Lute, Psaltery; Organ, Psaltery, Horn, Viol, Harp, Chalumeau, Lute; 2 Lutes, 2 Chalumeaux, Harp, Psaltery, Trumpet; Viol, Psaltery, Lute, Harp. **19 D. iii**, ff. 458, 595b, 596 (Four groups. French, 1411);—Organ, Shawm, Lute, Harp. **Harl. 2917**, f. 93 (French, 2nd half of 15th cent.);—Marine Trumpet (? leader), Psaltery, Kettle-drums, 2 Shawms, Chalumeau, Lute, Cither, Harp, Organ, Triangle, Pipe and Tabor. **Add. 27697**, f. 185b (Piedmont, 2nd half of 15th cent.);—Harp, Flûte-à-bec, 3 Horns (short and long), Shawm, Triangle, Viol, Trumpet, Cither; Harp, Viol, Organ, Shawm, Dulcimer, Trumpet, Lute; Pipe and Tabor, Triangle, Shawm (?), Trumpet, Harp, Lute, Cither (?), Flûte-à-bec (?), Bagpipe (?), Psaltery, Organ. **Add. 18851**, ff. 155b, 164, 184b (Three groups. Flemish, late 15th cent.);—Psaltery, Lute, Rebec, Trans-

verse Flute, Flûte-à-bec. **Add. 15426**, f. 86 (Flemish, 1522);—Trumpet, Harp, Dulcimer, Side-drum, Flûte-à-bec. **2 A. xvi**, f. 98b (English, *temp.* Henry VIII);—Organ, Flûte-à-bec, Violin, Lute, Bass-Viol, Trombone. **Eg. 1554**, f. 2 (German, end of 16th cent.);—Lute, Viol, Bass-viol (?), Spinet; Bass-Viol, Lute, Cither, Viol, Guitar. **Add. 27579**, ff. 87, 149b (Two groups. German, 1602, 1603).

Description by R[obert] C[reyghton, D.D.], in an 8-line stanza, of an orchestra consisting of Cortals, Bassoons, Sackbuts, Clarions, Hautbois, "Chirrimias," and Violins. **Add. 37074**, f. 3b (about 1727).

SECTION VIII.—CAMPANOLOGY.*

Musical Notes on a stave of 5 lines, below which is written what looks like "The Chyme[s] of Cardyffe": apparently the chimes played on the bells (five in number?) of the parish church of Cardiff. **Royal Appendix 58**, f. 39b (early 16th cent.).

Instructions for bell-ringing, *etc.*; from a volume of Indentures made between Henry VII and the abbot and monastery of Westminster. **Harl. 1498** (A.D. 1504).

1. "The knolling of the belle to euery chauntrie masse." f. 13.
2. "The wages of the knoller of the belle." f. 13.
3. "The bel to be rongon to the Sermones." f. 14b.
4. "The belles to be rongon at euery Anniuersarie." f. 21.
5. "The bellis to be rongon at the wekely obites." f. 28b.

Description of a bell seen by Lawrence Bostock in 1573 "at London onn the tower wharfe....whiche came from Dervear [Veer] ...within the Island of Walkerland [Walcheren, in Belgium]... whiche bell weyet about tenne thowsand weight, and is about two yards heighe"; with an inscription from which it appears that it was named "Adulsus" and was cast in 1500 by Peter Waghevens. **Harl. 139**, f. 43b (about 1573).

Letter from — Tirwitt, subdean of her majesty's chapel, to Lord Burghley, stating that the Queen had commanded him "to devise her a chime...to haue it playe pavens and galliardes, or anye other songe," and expressing her majesty's pleasure that "yowr honor...shoulde take order for the charges thereof"; followed by a short description of three bells of varying sizes capable of playing the required tunes. **Lansd. 108**, ff. 100, 102 (late Elizabeth?).

* For drawings of bells, see above (section vii).

FIGURES showing how "To ring Tunes on 5 Bells." The tunes are "The 163 (*sic*) ps.," "The 42 ps.," "The 25 ps.," "John, com kiss mee now," "Ladies ffall," and "Barnaby." From the memorandum-book of John Locke, solicitor, father of the philosopher. **Add. 28273**, f. 102 (about 1623–1655).

MEMORANDUM how "To make chimes, Feb. 18, A° 1631–2," by means of "an engine which being mooved shall by the striking upon certeine bells, make a certeine tune," *etc.*, with a diagram of a "kylinder mooving upon its Axis...fittest for y^e^ purpose." The date Horsham, 1629, appears to refer to the conception of the invention. **Add. 4459**, ff. 19b, 20.

"ORDERS...agreed vpon by the Company exerciseing the Arte of Ringing...called...the Schollers of Cheapeside...beginning...1603." It consists of the rules (thirty-seven in number) of the society, which do not however appear to have been set down in writing before the year 1610 (see f. 14b), lists of the officers (a General and four Wardens, and later on a Treasurer), and the names of a few other members down to 1662, in which year Fabian Stedman, the well-known campanologist, was treasurer. The table of contents at the beginning was written by John Dover in 1636 (the year after his holding the office of General) and the list of members down to his year of office was probably written under his direction. **Sloane 3463** (ff. 46).

THE MODE of ringing certain peals, expressed by figures; taken from a MS. of miscellaneous contents, of which the first part appears to have been compiled about the time of Charles I by Edward Barwick, the arms-painter. **Harl. 1380**, ff. 39–40.

1. "A six-score upon 5 Bells." f. 39.
2. "A ffower-and-twenty on fower Bells, with the fifths lyeing alwayes behind"; including "The fourth Psalme," and another "Psalme." f. 40.

RULES of the bell-ringing society known as "Esquire youths," from which it appears that the officers consisted of General, Treasurer, Clerk, two Stewards, and two Wardens. The present MS. is dated 1662, but the society appears to have existed before that. At f. 12b there is a note, dated 1663, of the alteration of the date of the "General feast"; with the crown and cypher of Charles II on the covers. **Add. 28504**, ff. 24b–12b (reversed).

NOTE of the manner of ringing the ten bells of Bow. **Add. 29283**, f. 3 (about 1682–1691).

NOTES of measurements (in English) of bells at Pekin, Erford (= Erfurt?), Roan (*sc.* Rouen), Rhodes, and Paris. **Sloane 3888**, f. 46 (17th cent.).

ORIGINAL REGISTER of the "Ancient Society of College Youths," containing an account of peals rung by them in 1727–1745, preceded and followed by instructions for ringing various changes. At the end is a copper ticket of membership. Presented by Mrs. Elizabeth Osborn, the widow of Edward John Osborn, the campanologist. **Add. 19373** (ff. 29).

ACCOUNT of the origin of bells, from a treatise (see above, p. 324) by Charles Hebert. *French.* **Add. 6137**, f. 73 (A.D. 1733).

Collection of changes for church-bell ringing; by Benjamin Annable (d. 1756), whose name is scribbled on the fly-leaf. They are for peals of from 3 to 12 bells. A rough list of the tunes is given on ff. 167b–170. Bequeathed by Rev. H. T. Ellacombe. For a detailed account of the MS., see *Church Bells*, vol. vii, pp. 15–63 *passim*, and p. 86. About 1750 (see f. 114). **Add. 33357** (ff. 173).

Original accounts of performances by the two following bell-ringing societies; with a few engravings of churches, *etc.*, added in the 19th century by Edward John Osborn, whose widow presented the MS. **Add. 19372** (ff. 89).

1. "The Ancient or first Society of London Youths," 1753–1780; with an account at the end of some peals rung at St. Mary's, Whitechapel, in 1737. f. 2.
2. "The Second Society of London Youths," 1776–1801; followed by a list of members. Part of the original binding of this society's register has been let into the present cover. f. 67.

Collection of papers of the 18th and 19th centuries relating to bell-ringing in London and elsewhere. Presented by Mrs. Elizabeth Osborn. **Add. 19371** (ff. 205). Included are the following:—

1. Engravings of churches in England, with accounts of the bells at Croyland Abbey. f. 4b; — St. Martin-in-the-Fields. f. 9b; — St. Michael's, Cornhill. f. 10; — St. Andrew's, Holborn. f. 11b; — and Christ Church, Spitalfields. f. 12.

2, 3. Lists of "Ringing Societies in London," and "Works publish'd on Ringing." f. 14b.

4. Original list of Members, Orders, and Register of Peals rung by "The Society of Union Scholars," 1713–1757. ff. 15, 30, 39.
5. A peal rung by the "Bath Society" in 1754. f. 90.
6. "Performances by the 'Society of Eastern Scholars,'" 1733–1763; followed by a list of members. f. 92.

Peal Book of the "Junior Cumberland Youths," 1784–1824. See *Catalogue of Additions*, 1900–1905. **Add. 37023.**

Papers relating to campanology, collected by Rev. Henry Thomas Ellacombe, Rector of Clyst St. George, co. Devon. **Add. 33205.**

1. Extracts from Public Records, Churchwardens' accounts, *etc.*, from the time of Henry III; transcribed in 1864–1872. f. 1.
2. Inscriptions on bells, chiefly in the British Isles; transcribed in 1801–1879. f. 219b.
3. On the "Vibration of Towers," 1863. f. 385.
4. "Belfry Poetry," 1855–1871. f. 390.

Correspondence of the Rev. H. T. Ellacombe, relating to Church Bells and their founders, *etc.*, chiefly in the British Isles. A.D. 1821–1882. The names of the writers are given in the Index to the *Catalogue of Additions*, 1882–1887. **Add. 33206** (ff. 358).

Papers relating to bell-ringing, collected by E. J. Osborn, and presented by his widow. Copied about 1841–1851 (watermarks). **Add. 19370** (ff. 39).

1. "Historical Account of...Ringing Societies...in London": namely "Ancient College Youths" (1637), "The Junior or 2nd Society of College Youths" (1756), "Junior College Youths" (1820—different from the last), "The London Scholars, afterwards Cumberlands"

(1747), "The Union Scholars" (1713), "The Eastern Scholars" (1733), "The Second Society of London Youths" (1776), "The Junior Cumberlands" (1784), "Westminster Youths, afterwards St. James' Society" (1800), and "The City Scholars" (1732). ff. 1–32b.

2. "Origin of Stedman Ringing in London, and visit of the 'C[ollege] Y[ouths]' to Norwich about the year 1785"; followed by "Observations in respect of the original Composers and Publishers of the *Clavis* [*Campanalogia*, 1788]; and "Origin of the Double Norwich Court Method." ff. 33–34b.
3. Visit of the "College Youths" to Birmingham, 1786. f. 35.
4. "How the changes are produced and rung on Bells." f. 36.
5. Description of a "small peal of 8 Bells" (1796), apparently hung in a church called St. John's; followed by an account of a peal given there in 1797. f. 38.
6. "Inscriptions on 8 Bells refer[s] to the princip[l] Victories during the Reign of Queen Anne, in the Church of St. Helen in Worcester." f. 39.
7. Money given for peals of bells at St. Stephen's, Bristol, 1656–1838. f. 39b.

"CAMPANIARUM": a collection of papers relating to Campanology, made by E. J. Osborn, in and shortly before 1852, and presented by his widow. **Add. 19368, 19369.** The following are the principal contents:—

19368. Vol. i (ff. 316). 1. "List of all the *known* Works published on Ringing" [down to 1845]. f. 3b.

2. "List of London [bell-ringing] Societies"; with an index to performances given by them. ff. 4–11b.
3. Short account of "The London Scholars," and of two peals rung by them in 1727 and 1729. ff. 15–16.
4, 5. Peals rung by "The Society of City Scholars" in 1732, and by "The Friendly Society of Ringers" in 1738. ff. 17–18.
6. Facsimiles of autographs of noted ringers, 1755–1830. f. 20b.
7. "Orders to be observed by the 'Society of Union Scholars'" (1713–1757); followed by names of members, and peals rung by them, *etc.* ff. 23–37.
8. Performances by "The Society of Eastern Scholars" (1733–1763); followed by a list of members. f. 38b.
9. "Account of...Performances by the 'Ancient or first Society of London Youths'" (1753–1780); preceded by an engraved form of invitation to their Annual Feast. f. 53.
10. "An Account of . . . performances ...by the 'Second Society of London Youths'" (1776–1801); followed by a list of members. ff. 63b–66.
11. Performances by "The Society of Junior Cumberlands" (1784–1824). f. 68.
12. "Peals achieved by the 'Society of Junior College Youths'" (1820–1839). f. 84.
13. A short account of "Saint James' Society"; with peals rung by them (1827–1844). f. 96.
14. "Performances by the 'Ancient Society of College Youths'" (1724–1841); followed by the rules of the Society (printed in 1776), and a list of members (1637–1754), *etc.* ff. 109b–200.
15. Engravings of churches, *etc.*, chiefly in London and the neighbourhood, with special references to the bells at Windsor Castle, the Royal Exchange, Bow Church, and St. Bride's. ff. 201–216.
16. Printed accounts of the "Lancashire Bell-ringers," 1843, 1848. ff. 216b, 217.
17. Engravings of bells cast for Montreal Cathedral, and for York, 1843–1847. ff. 217b–219.
18. Another series of engravings of churches (ff. 219b–230b), among which are inserted the following:—Printed account, with illustration, of a Chinese bell at Buckingham Palace, in 1844. f. 221b;—"Inscriptions upon Cripplegate Church Bells," 1772, 1792.

f. 223b;—"Some Particulars of St. Dunstan's" (Fleet Street), with an account of the first peal rung in the new building by "St. Dunstan's Society" in 1834. f. 227b;—and Inscriptions on the old bells at St. James, Clerkenwell, 1615–1681. f. 229b.

19. Performances by the "Ancient Society of Cumberland Youths"; followed by the rules of the Society and a list of the members, 1747–1851. f. 231.

19369. Vol. ii (ff. 224). Besides the following, the present volume contains numerous engravings of churches in various parts of England.

1. "Proceedings of the 'Society of Hertford College Youths'"; with rules, lists of members, peals rung by them (1767–1822) and by other Hertfordshire Societies. ff. 2–44.
2. Account of the Saffron Walden church bells, and of the peals rung by the company there, 1799–1828. ff. 46–48.
3. "Register of . . . the 'Cambridge Youths'" (*printed*); followed by a list of peals rung by them (1725–1797). ff. 51–55.
4. Performances by the "Oxford Company," 1807–1828. f. 59.
5. Performances by the "Canterbury Company," and the "Quex Institution," *etc.*, in East Kent, 1729–1845; with descriptions of the church bells in that district. ff. 62–68b.
6. Account of Gravesend Church; followed by "Peals rung by the 'Union Youths of Gravesend,'" 1786–1847. f. 69.
7. Printed "Account of Peals, rung by James Barham, of Leeds, from 1744 to 1813" (when he was 88 years old). f. 75.
8. Peals rung at St. Nicholas, Brighton, 1779–1833. f. 77.
9. Account of church bells at Norwich, and of peals rung there, 1715–1845. ff. 79–92b.
10. Peals rung by the "Society of Coventry Youths," 1807, 1812. f. 93b.
11. Description of the bells at St. Martin's, Birmingham; followed by printed accounts of peals by "The St. Martin's Youths," 1820. ff. 94–96b.
12. Printed account of a record performance by "The Oldham College Youths," 1832. f. 97.
13. Printed account of a "Feat of Change-ringing" by the "Painswick Youths," in 1832. f. 98.
14. Account of the "Society of St. Martin's Youths," Birmingham; with performances by them, 1755–1844. ff. 101–123b.
15. Accounts of the church bells, and of peals rung on them, at Leeds, York, Wakefield, and Doncaster. Partly *printed*. ff. 124–129b.
16. Printed accounts of "St. Stephen's Ringers," Bristol; followed by others of performances by "The Society of Union Youths" and others at Bristol. ff. 131–144b.
17. Peals rung in 1810–1829 at St. Mary de Crip, Gloucester, and at the cathedral in that town. f. 145.
18. Account of St. Nicholas, Liverpool, and its bells; with peals rung by the "Liverpool Company," 1800–1845. ff. 148–156.
19. Peals rung at Reading, 1734–1745. f. 157b.
20. Peals rung at Bath, 1754–1842. f. 158b.
21. Peals rung at Wrexham, co. Denbigh, 1803–1817. f. 160.
22. Peals rung at Cheltenham, 1826–1833. f. 161.
23. Peals by the "Society of Longney [co. Gloucester] Ringers," 1831, 1833. f. 164.
24. Inscriptions on church bells, *etc.*, at Shrewsbury. f. 164b.
25. Newspaper cuttings with accounts of "Change-Ringing," chiefly in England, 1819–1852. ff. 166b–183b.
26. Performances by the "Society of Ringers" at Painswick, 1731–1737. f. 191.
27. A peal rung at St. Mary's, Nottingham, in 1778. f. 210.
28. Printed description of a large bell at Moscow. f. 212.
29. Cuttings from "The Builder," 1852, with a list of "The Bells of London," *etc.* ff. 214b–215b.
30. Printed prospectuses of Bell-founders and Bell-hangers, in England. ff. 216–224.

Six lectures, of which nos. 1–5 are in the hand of the Rev. H. T. Ellacombe, who bequeathed them. **Add. 33204** (ff. 239).

1. "On the best way of managing Church-Bells especially in reference to Ringers," by Rev. Robert Walker, Vicar of Wymeswold, co. Leicester; read in July, 1859. f. 1.
2. "On Church-Bells, their history and use"; apparently by the same, copied (as well as no. 1) in 1863. f. 31.
3. "On the best mode of conducting the ringing of Church-Bells, and dealing with the Ringers"; read at Exeter, 1864. This and nos. 4, 5, are by Ellacombe. f. 84.
4. "On Bells and Change-ringing"; read at Tiverton, 1868. f. 129.
5. "On Change-ringing," 1869. f. 165.
6. "Scientific Change-ringing"; read at Plympton, 1869. Probably by Rev. Robert Walker. f. 202.

Inscription on a bell at St. Mary's, Oxford, "Newcombe of Leicester made Mee, 1612." **Add. 32677**, f. 61 (A.D. 1868).

Collection of rubbings of inscriptions on Church Bells, chiefly in cos. Gloucester and Devon, alphabetically arranged; made and bequeathed by Rev. H. T. Ellacombe. **Add. 33202**, **33203** (19th cent.).

SECTION IX.—MUSICAL SOCIETIES.*

"Orders of the Ancient Company or Fraternity of Mynstrells, in Beverley," 1555. Copy (18th cent.). **Lansd. 896**, ff. 153–157b.

Register-book of a musical society founded at Nuremberg in 1588, consisting of the original rules, with a few additions made to them in 1589–1596, preceded by the names and arms of the members during that period, and followed by the minutes of their meetings down to 1602. There appear to have been no more meetings till 1623, in which year the society was resuscitated by Georg Volcamer (see f. 36b, and, for his portrait, f. 40). Folios 40b–59 are occupied by the names and arms of the new members, 1626–1629, followed by the new rules and the minutes of the society's meetings during that period. **Add. 25716** (ff. 59).

Minutes of the meetings of the "Corporac[i]on for regulateing the Art and science of Musique," commonly known as the Corporation of Musicians. Down to 1664 they were signed by the marshal only, Nicholas Lanier[e] [the first marshal of the Company, which was re-founded by Charles I], or by the deputy-marshal [Captain] Henry Cooke. There is a gap between the years 1664 and 1670, during which period (probably at Laniere's death, in 1666), Cooke was made marshal; he was succeeded in 1672 by T[homas] Purcell, uncle of Henry Purcell. A.D. 1661–1679. **Harl. 1911** (ff. 25).

* Included are Registers, Minutes, Rules, *etc.* Papers relating to Bell-ringing Societies are described under Campanology, above (section viii).

"The Fundamental Constitution and Orders of the [Masonic] Society Intitiled 'Philo-Musicæ et Architecturæ Societas,'" founded in 1724, when Francesco Saverio Geminiani, one of the eight founders, was made "Sole Director and perpetual Dictator of all . . . Musical Performances" given by the Society. A.D. 1724–1727. **Add. 23202** (ff. 149).

"Orders (*sc.* Rules) . . . of the Academy of Vocal Musick," commonly known as the "Academy of Ancient Music," dated 7 Jan., 1726; followed by lists of members down to 9 April, 1730, including Dr. Pepusch, [Maurice] Greene, Galliard, Dr. [William] Crofts, [Bernard] Gates, Giovanni Bononcini, Nicola Francesco Haym, Francesco Geminiani, Senesino, [Henry] Needler, *etc.* At f. 4b there is a minute of the appointment of Agostino Steffani, Bishop of Spiga, as president, June, 1727; and at f. 16 minutes of another meeting, 26 May, 1731, for the extension of the Society [originally founded in 1710?]. Presented by Vincent Novello in 1840. **Add. 11732** (ff. 18).

"Memorial for the Musical Society at Edinburgh": a petition for funds to build a new Concert Room; enclosed in a letter of William Crichton, 4th Earl of Dumfries, to the Duke of Newcastle, with the request that he should bring it to the King's [George II's] notice, 31 March, 1760. **Add. 32904**, f. 133.

Papers in the hand of Dr. Callcott. **Add. 27693.**

1. Memorandum of a meeting of the "Concentories" (*i.e.* "Concentores Sodales"); with a short note of the object of the society. f. 5.
2. "Account of the Graduates Meeting [1797–8]: a Society of Musical Professors established in London, Novr. 24, 1790, at Dr. Arnold's." ff. 6–30.
3. "Account of the 'Concentores' Society as published in . . . the *True Briton and Sun* . . . Novr. 22, 1802." ff. 23b–21b.

"List of the candidate Pieces for Prize-medals, 1792. . . sent in to Warren Horne . . . 1791" [by Dr. Callcott]. **Add. 27645**, f. 65.

Classified list of instrumental and vocal compositions, prepared to form a register of the performances given by the "Concert of Antient Vocal and Instrumental Music established A.D. 1776," commonly known as the "Ancient Concerts"; with dates of performances down to 23 May, 1792. **King's 318** (ff. 115).

Essay by, and in the hand of, Dr. Callcott, on the Catch Club, dated 31 Aug., 1801. It was intended to be divided into three parts, (1) "Institution and History of the Society," (2) Critical Examination of the principal compositions, and (3) "Reflections on vocal Harmony"; but only the first part is given here. **Add. 27646**, ff. 138–161.

Papers in the hand of Dr. Callcott; intended for incorporation in a Dictionary of Music (see above, p. 342). **Add. 27669**, ff. 47b–54b.

1. "Plan of a Philharmonical Society," 2 Nov., 1802. ff. 47b–48b.
2. Extracts from the register of the Catch Club, 1761–1789. ff. 54b–49b (rev.).

SECTION X.—PROGRAMMES.

Register of juvenile concerts given by the brothers Charles and Samuel Wesley in 1779–1785; including lists of subscribers for the whole period (at three guineas each for a series of seven concerts), and the programmes of the last four series of concerts, together with the lists of those present and the accounts of the expenses. Copied by Eliza Wesley from the original belonging to Matthias Erasmus Wesley, in 1894. **Add. 35017** (ff. 53).

Rough copy of the programme of an organ recital given by [Georg Christoph] Kollmann in the Church of St. Catherine at Hamburg, followed by two accounts of the recital, apparently taken from local papers, in the hand of Dr. Callcott, 1801. **Add. 27688**, ff. 42b–36b (reversed).

Rough draft, in the hand of Nicolò Paganini, of a programme intended for the concert to be given by him [at Vienna], 26 May, 1828; followed by the printed programme. **Add. 29804**, ff. 26, 27.

Drafts of programmes intended for the Gewandhaus Concerts at Leipsic, 1 Jan.–23 March [1843], in the hand of Mendelssohn. **Add. 33965**, ff. 265, 398.

SECTION XI.—CATALOGUES.

1. Of Musical Libraries.*
2. Thematic.

1. Catalogues of Musical Libraries.

"Transcript of the two papers Cattalougs of the Instruments and Books belonging to the Musick School [at Oxford]," in the hand of Richard Goodson, jun. (see Add. 33965, below), copied from one in the hand of his father (d. 1718); followed (f. 6b) by "A Coppie of annother and smaller Cattalouge ... w^{ch} I guess might be wrote before the former." The latest composers named in either catalogue flourished at the end of the 17th cent. **Add. 30493** (ff. 9).

* Included are one or two lists of works by individual composers.

"Cataloge of the books [in the Music School at Oxford]," in the hand of Richard Goodson, jun., copied "from the Riting of my Father's," as attested at the end by Dr. Philip Hayes. See also Add. 30493, above. **Add. 33965**, ff. 44–46 (after 1718).

Catalogues of the following works in manuscript at Breitkopf's, Leipsic, in 1765. Transcript made in the 19th cent. **Add. 32083** (ff. 31).

1. "De' Quadri, Partite, Divertimenti, Cassat[iones], Scherz[andi], ed Intrade o francese (*sic*) Ouvertures, a diversi stromenti... Parte v^ta." f. 1.
2. "Delle Arie, Duetti, Madrigali e Cantate, con Stromenti diversi, e con Cembalo solo ... Parte vi^ta." f. 13.
3. "Deutsche scherzhafte Cantate." f. 30b.

"Catallogus Symphoniarum et Trisonantium" (*sc.* instrumental trios), with the first two or three bars of each in compressed score, made by Joannes Hund in 1753, 1754. The composers named are [Karl Heinrich and Johann Gottlieb] Graun, Kamerlocher (*sc.* Placidus von Camerloher), Zücka (= Carlo Zuccari?), [Giambattista or Giuseppe] San Martino, [Christian Siegmund] Binder, [Franz Xaver?] Richter, [Joseph] Umstatt, Hasse, Teratellas (= Dominico Terradeglias?), [Giuseppe] Scarlatti, — Abell, [Tommaso] Albinoni, [Andrea?] Bernasconi, Corelli, [Johann] Agrell, Hendel (*sc.* Georg Friedrich Händel), [Georg] Gebel, and [Christoph] Schaffrath. On f. 11b two compositions by — Frey and — Biechler are named. **Add. 31994** (ff. 12).

Classified list of the contents of a musical library, written in the spaces not occupied by Collections for the lives of foreigners connected with England made by Joseph Gulston (d. 1786). The headings are Concertos. f. 116;—Quintettos. f. 112;—Quartettos. f. 110;—Trios. f. 105;—Duets for Violins, Flutes, Violoncellos, Guitars. ff. 96, 90, 87, 84;—Solos for Violin, Violoncello, German Flute, Guitar. ff. 81, 78, 75, 72;—Harpsichord Concertos and Sonatas. f. 69;—Operas, Motets, *etc.* f. 63;—Catches and Songs (English). f. 55;—Italian Songs and Glees. f. 52;—Cantatas. f. 47;—English Songs (Ballads), Duets, and Trios. f. 42;—French Songs. f. 32b;—"Vocal Musick for the Guittar." f. 14b;—Treatises on Music. f. 13b;—Scotch Songs. f. 11b;—"Recueil" (*sc.* Collections). f. 9b;—"Harlequin Musick" (*sc.* Comic Operas, *etc.*). f. 6b;—Minuets. f. 3b;—and Dances. f. 2b. After 1782 (see f. 7). **Add. 24356**, ff. 116–2b (reversed).

Catalogue of Haydn's musical library, in three parts, in the hand of his amanuensis, Johann Elssler. The latest composition of Haydn's included in the catalogue is the "Seasons" [1803]; the dates 1807, 1809 (on ff. 19b, 37b) are in a later hand than the rest of the MS. **Add. 32070** (ff. 40).

I. Printed works, beginning with ninety-five of his own, and including also twenty dedicated to him. f. 2b.

II. MS. works, beginning with twenty-one of his own and including also nearly a hundred other compositions of his, and works on music by various authors. f. 22.

III. Autograph MSS. of Haydn's (not included in part ii). f. 37b.

Rough catalogue of the library of Dr. John Wall Callcott, including (f. 10b) Treatises of Music [about 1796], and (f. 20b) "Music-Books, October 25, 1805," *etc.* **Add. 27692**, *passim.*

"Catalogue of the Books, Tracts and Treatises of all the Original Authors Ancient and Modern, in Greek, Latin, German, French, Italian, Spanish and English, on the particular Faculty of Music ... of the late Charles Burney, Mus. D.": comprising a hundred and ninety-five works, of which the first hundred and fifty-five are arranged under the names of the authors in alphabetical order, and the remaining forty in irregular order. The Catalogue was "Deliver'd to the Revd. Jas. Bean, British Museum, 2d. July, 1814, by order of Dr. [Charles] Burney," the son of the recently-deceased collector, by J. W[?hite, of Storer's Gate, Westminster—see f. 20], by whom the collection was at the same time valued (see f. 23) with a view to its purchase by the Trustees. The negotiations having come to nothing, the catalogue was not retained at the time, but was acquired in 1850. **Add. 18191**, ff. 1–17.

Alphabetical list of vocal compositions, apparently forming the catalogue of a musical library in England. After 1828 (watermark). **Add. 33565** (ff. 82).

"Select Catalogue of the curious MSS. in the Library of the Abbate Santini ... at Rome ... brought from Italy for Vincent Novello, by Uvedale Price ... 1843." It is in the hand of Fortunato Santini, 1841, with a note at the end addressed to Novello referring to the publication of certain works promised to the latter by Santini. **Add. 33240**, ff. 27–32.

"Catalogue of Music collected by Signor Gaspare Selvaggi of Naples and presented to the British Museum by [Spencer Joshua Alwyne Compton] the [second] Marquess of Northampton, P.R.S., April, 1843." In the hand of Mrs. Maclean Clephane, sister of Margaret, Marchioness of Northampton (the wife of the above). The pencil notes are in the hand of Thomas Oliphant, made by him at the time of the acquisition of the MSS. by the British Museum. The printed music described at the end of the catalogue has been since transferred to the Department of Printed Books. At ff. 17, 18, is the description of Royal Appendix 74–76 which should have appeared in print in the *Catalogue of the Manuscript Music in the British Museum* prepared by Oliphant in 1842. **Add. 14249**, *passim.*

Introduction by Aloys Fuchs, "Mitglied der K. K. Hofkapelle in Wien," to his Music Catalogue, 1848; followed by a list of the composers named in it. **Add. 32438**, ff. 2–4b.

Lists, in the hand of Vincent Novello, 1849, of two collections of organ and pianoforte music, then in the possession of Thomas Hawkins, of 18 Bedford Place, Islington. **Add. 17731**, ff. 41, 41b.

Index to the contents of a collection of autograph compositions by Thomas Miles (Add. 32012–32021). Presented, along with the compositions to which they refer, by the composer's son, Arthur Miles.

About 1852 (date of latest composition). **Add. 32022** (ff. 22). They include:—

1. "365 Psalm-tunes composed to the version of Tate and Brady" (32016). f. 1.
2. "Two hundred Psalms and hymns selected from various authors" (32014). f. 9.
3. "Three hundred Psalm and Hymn-tunes for all denominations" (32013). f. 12b.
4. Anthems (32012). f. 18.
5. A Service (32018). f. 18.
6. "Merrick's Psalms" (32015). f. 18b.
7. "Dr. Watts' Divine and moral songs" (32017). f. 19.
8. "Noel's selection [of] Psalms and Hymns" (32018). f. 19b.
9. "Glees, catches, and canons" (32021). f. 20b.
10. "8 Madrigals" (32020). f. 21b.
11. Songs (32019). f. 22.

2. Thematic Catalogues.

Rough thematic catalogues, made by Vincent Novello in 1832. **Add. 33239**. They include those of compositions by:—

1. Orlando Gibbons. Taken from Fitzwilliam MS. x. 3. 17 (in Dr. Blow's hand); from Boyce's *Cathedral Music;* and from Harl. 7337. f. 14.
2. Pelham Humfrey. From Fitzwilliam MSS. x. 1. 26, and x. 3. 17; from a MS. belonging to the Rev. Dr. Goodenough of Westminster Abbey; from Add. 30931–30932; and from Harl. 7338. f. 60.
3. Dr. Blow. From Fitzwilliam MS. x. 3. 17; from Boyce's *Cathedral Music;* and from Harl. 7338–7340. f. 118.

"Index in notation to the 6 vols 4to of Dr. Tudway's MS. collection of English Church Music, in the British Museum. Bibl. Harl. 7337 [to 7342]," made in 1715–1720 (see vol. i, pp. 72, 317); in the hand of Dr. Charles Burney, with a few notes by him. After 1794. **Add. 11587**, ff. 38–88; **11589**, ff. 1–19.

Thematic catalogue made by Joannes Hund in 1753, 1754, of symphonies and trios by Corelli, Graun, Handel, Hasse, *etc.* For a further description of the MS., see Catalogues of Musical Libraries, above. **Add. 31994** (ff. 12).

Thematic catalogue of the compositions of Johann Joachim Quantz, flute-player and composer for that instrument [1697–1773], compiled about 1883 by Carli Zoeller from the collections in the Neue Pallast, near Potsdam, the Royal Libraries at Berlin and Dresden, and from Breitkopf's "Catalogo delle Sinfonie...1762–1784," *etc.* They comprise the greater part of the three hundred flute-concertos (for 4, 5, 6, 7, and 10 instruments), and about one hundred and fifty out of the three hundred and sixty-one sonatas for flute and bass, written "Pour Charlottenburg," *sc.* for the use of Quantz' pupil, Frederick the Great, besides miscellaneous duets for 2 flutes, trios, *etc.* **Add. 32148** (ff. 65).

Thematic catalogue [in the hand of Johann Anton André] of Mozart's works composed before February, 1784, after which date Mozart himself kept a register of his compositions. At the beginning are some remarks by the compiler on the character of Mozart's autograph MSS. **Add. 32412**, ff. 1–53 (1st half of 19th cent.).

Thematic catalogue of Purcell's church music (see vol. i, p. 103), compiled by Vincent Novello, with references to the sources from which it was derived. **Add. 9074**, ff. 1–16b (about 1831).

APPENDIX.

PART I.—VOCAL MUSIC—SACRED.

ANTHEMS.

Add. 37402–37406, ff. 78–97 *passim*.

Paper; after 1601. Oblong octavo. See also above, p. 222, *etc.*

"Antoms," mostly anonymous; for 5 voices, in parts. In 5 vols. The portion of vol. iii which should contain the contra-tenor part is wanting.

1. "O God [when Thou wentest forth]." i, f. 90; ii, f. 81b; iv, f. 78b; v, f. 78.
2. "Put me not to rebuke." "[T.] Wilkinson." i, f. 91; ii, f. 82b; iv, f. 79b; v, f. 79.
3. "Rise, O my soule." By W. Sims. i, f. 92; ii, f. 83b; iv, f. 80b; v, f. 80.
4. "I am brought into so great trouble." By M. Pearson. i, f. 93b; ii, f. 85; iv, f. 82; v, f. 81b.
5. "When Israel came out of Egypt": verse anthem. i, f. 97; ii, f. 89; iv, f. 86b; v, f. 84b.

Add. 33234, f. 15.

Paper; A.D. 1680–1686. Folio. See also vol. i, p. 285.

"Wake, sleeping ones": described in Add. 30382, f. 43b, as a "Dialogue between the Angel and the Soul at y^e^ Judgment's Day." For soprano and bass, followed by a 3-part chorus, with a figured bass for harpsichord or organ, in score. By Pietro Reggio.

Add. 37027, ff. 40b, 52.

Paper; early 18th cent., *etc.* Folio and quarto. See also above, p. 96.

Anthems, with basses (figured in no. 2) for organ, in score.

1. "In guilty right" (à 3): described as "A Paraphrase" (on 1 Sam., ch. 28, verses 8–20). ff. 40b–45b.
2. "I am y^e^ Resurrection" (à 4): funeral Anthem. "Dr. Wm. Croft." It is divided into seven parts, of which no. 6 ("Thou knowest, Lord, the secrets of our hearts") was "Compos'd by Mr. Hen. Purcell for the Funeral of Queen Mary." (The inscription on ff. 48, 49 is erroneous.) In a rather later hand than art. 1. Belonged to Edward Skilton. ff. 52–55.

Add. 37072.

Paper; ff. 94. After 1720 (see f. 8). Small folio. Belonged to Thomas William Taphouse, of Oxford (d. 1905).

ANTHEMS (full and verse), in score, the verse ones having generally symphonies and accompaniments for the organ. Where the full portions are for more than 4 voices, the number has been indicated below.

1. "I will magnify Thee, O God"; in compressed score. "Dr. Pepusch, senr." f. 2.
2. "O how pleasant are Thy Dwellings": solo-anthem (?). "Weldon." f. 5b.
3. "O Lord, Thou hast searched me out." "Dr. Crofts," 1720. f. 8.
4. "O Lord, my God, great are the wond'rous works." "Goldwin." f. 18.
5. "O Lord, ye Maker of all things." Here attributed to "Henry ye 8th," but really by W. Mundy. f. 20.
6. "I call and cry" (à 5). "Tallis." f. 21b.
7. "Almighty and Everlasting God." "[Orlando] Gibbons." f. 28.
8. "Save me, O God, for ye waters." "Dr. Blow." f. 30.
9. "Hosanna to ye Son of David" (à 6). "Orlando Gibbons." f. 32.
10. "All People yt on earth do dwell." "Tallis." f. 35.
11. "Behold, it is Christ" (à 5). "Hooper." f. 36b.
12. "Lift up your heads" (à 6). "Orlando Gibbons." f. 39.
13. "O God, wherefore art Thou absent" (à 5). "Dr. Blow." f. 42.
14. "O God, Thou hast cast us out" (à 6). "H. Purcell." f. 45b.
15. "Hear my prayer, O God" (à 5). "Adrian Batten." f. 49.
16. "The Eye of the Lord." "Palestrina." f. 51b.
17. "My God, my God, look upon me." "Dr. Blow." f. 54b.
18. "Prevent us, O Lord" (à 5). "[W.] Bird." f. 56b.
19. "O, how amiable are thy Dwellings." "Vaughon Richardson." f. 58b.
20. "I beheld, and lo! A great multitude" (à 6). "Dr. Blow." f. 59b.
21. "I will love Thee, O Lord." "Jer. Clark." f. 65b.
22. "Hear, O Lord, and consider my complaint." "Dr. [M.] Green." f. 69b.
23. "Blessed are those yt are undefiled": solo-anthem. "[W.] Norris." f. 72b.
24. "O praise the Lord; laud ye the name of ye Lord": solo-anthem. "Dr. P[epusch]." f. 74b.
25. "O praise ye Lord, all ye heathen." By Dr. H. Aldrich. ff. 77, 87.
26. "Hear my pray'r, O God." "Kent." f. 78b.
27. "Acquaint thyself with God." "Dr. [M.] Green." f. 82b.
28. "Praise ye Lord, O my soul": solo-anthem. "Dr. Child's." f. 88b.
29. "O Lord, grant ye King a long life": solo-anthem. "Dr. Child." f. 90.
30. "Let us now praise worthy men." "Dr. Tudway." f. 91b.

Add. 37074, ff. 94–79b (reversing the volume).

Paper; about 1727. Oblong octavo. See also vol. ii (p. 522); and under various headings in the present volume.

ANTHEMS, in score, apparently in the hand of the Rev. Robert Creyghton, D.D. The second is certainly his composition, and probably the first also; no. 3 is described as "Orlando Gib[b]ons his Hymn alterd. by R.C."

1. "Put me not to rebuke, O Lord"; for tenor solo and 4-part chorus. f. 94.
2. "I will arise and go to my Father": canon-anthem à 4. f. 87b.
3. "Glorious and powrfull God"; for 3 solo voices with 4-part chorus. f. 84.

Add. 37073.

Paper; ff. 40. 1st half of 18th cent. Small folio. "From [John] Stafford Smith's Library." Belonged afterwards to T. W. Taphouse, of Oxford (d. 1905).

ORGAN part of Anthems, the bass being mostly figured.

1. "Give the King Thy judgments." "Henry Aldrich." f. 2.
2. "If we believe that Jesus died." By Dr. Boyce. f. 5.
3. "Sing unto the Lord, and praise His name." By Dr. Boyce. This anthem had originally a violoncello obbligato. f. 8b.
4. "Lord, what is man." Anonymous. f. 14.
5. "O give thanks [unto the Lord, and call]." "Dr. Boyce." f. 16b.
6. "I am well pleas'd." By Dr. Aldrich, from Carissimi. f. 21.
7. "O sing unto the Lord with thanksgiving." By Dr. Greene. f. 23.
8. "O give thanks [unto the Lord, for He]." By H. Purcell. f. 27.
9. "Sing unto the Lord, O ye Saints." "Dr. Aldrich." f. 29b.
10. "O clap your hands." By Dr. Greene. f. 31.
11. "Forsake me not, O Lord." "Dr. [M.] Green." f. 32b.
12. "The Lord is King." "Dr. Green." f. 33b.
13. "Blessed are those y^{t} are undefiled." Anonymous. f. 37.
14. "Sing unto the Lord a new song." Anonymous. f. 39b.

Add. 37046, ff. 41b, 42, 43b–45b.

Paper; A.D. 1869. Quarto. See also vol. ii, p. 456.

"BLESSED is he that cometh in the name of the Lord": rough draft of Christmas anthem by John Liptrot Hatton. Published in 1869.

CANONS.

Add. 29386, f. 50b.

Paper; about 1762. Quarto. See also vol. ii, p. 28.

"MEMENTO, homo, mori"; for 3 voices, in score, by [John] Travers.

CAROLS.

Eg. 2009, 2011, 2012, f. 52b.

Paper; after 1611. Oblong duodecimo. See also vol. ii, p. 146.

"LULLA, lullaby, my sweet little baby"; for five voices. [By William Byrd, from *Psalmes, Sonets, and Songs*, 1588.] Superius, medius, and bassus parts.

Add. 29401–29405, f. 43b.

Paper; after 1613. Oblong duodecimo. See also vol. ii, p. 149.

"LULLA, lullabie." Another copy of the preceding composition by Byrd, in parts.

Add. 29372–29375, f. 105b ; **29376**, f. 92b.

Paper ; after 1616. Small folio. See also under Anthems (vol. i, p. 10).

"LULLA, lullaby" : a third copy, with a second part, "Be still, my blessed babe." In parts.

Add. 31415 (i, iii, f. 26b ; ii, f. 23 ; iv, f. 37b ; vi, f. 34b).

Paper ; after 1835. Oblong octavo.

"LULLA, lullaby" : a fourth copy, in parts.

CHANTS.

Add. 37027, ff. 50–52.

Paper ; 1st half of 18th cent. Quarto. See also above, p. 96.

"PSALM TUNES," including, however, one (no. 5) which is always sung to the Athanasian Creed. They are for 4 voices, in score ; followed by a "short'ned" form of the bass, figured for the organ, with the figures expanded in a later hand. The names of the composers are added in pencil, in a still later hand.

1–3. In A. "Dr. Christopher Gibbons," "Dr. William Turner," and "Henry Purcell." f. 50.
4. "The Grand Chant" ; in C. "[Pelham] Humphries" (with the alternative ascription to "Dr. Green"). f. 50b.
5. Another in C. "Tallis." *ib.*
6. In "D♭" (*sc.* D minor). "— Purcell." *ib.*
7–9. Three anonymous chants, the first two in D minor, the last in D. f. 51.
10. In "E. proper" (*sc.* E minor). "Dr. John Blow." f. 51b.
11. In "F. proper" (*sc.* F). "Attributed to Tallis, but A. Batten and Dr. Child have arranged the Chant." *ib.*
12. In G. "Henry Purcell." *ib.*
13. "Burial chant" ; in G minor. "Thomas Purcel." f. 52.

Add. 37046, f. 99.

Paper ; about 1870 (see f. 99b). Quarto. See also vol. ii, p. 456.

ROUGH DRAFT of double Chant in E♭, by J. L. Hatton. "Sent to H. K. Mosley . . . 1870."

CHORALES.

Printed Book, C. 270 (at end).

Paper ; after 1703. Small quarto. Bound up as an appendix to "*David's Kleinod . . . Psalmen . . . In eine . . . Zweystimmige partitur gebracht durch Christian Möller*," Cassel, 1703.

CHORALES of the Lutheran Church, consisting of the melody with a bass generally figured, in score. Possibly by Carl Möller, the editor

of his father's work (as above). With an index, ff. 6–11b. The words are only given in nos. 3 and 6.

1. "Lobet Gott, unsern Herren." f. 1.
2. "Lobet den Herren, alle." *ib.*
3. "Herr Gott, dich loben wir" (Te Deum). f. 1b.
4. "Herr Gott, dich loben alle wir." f. 3.
5. "Le cantique de Simeon." f. 3b.
6. "O Gott, Du frommer Gott." f. 4b.
7. "Ach, Jesu, dessen Treu" (to the same tune, see words at f. 12). *ib.*
8. "Jetzo muss dess (*sic*) Nachtes schrecken" (indexed as "Ich dancke Dir, O Gott"). 5b.

Add. 37021, ff. 3–6.

Paper; about 1762. Small oblong quarto.

THREE CHORALES, formerly inserted at the end of a printed copy of the *Baden-Durlachisches Choral-Buch*, 1762 (B. 903). In compressed score, the bass being figured. Nos. 2 and 3 are simply expansions of the melodies with figured basses in the printed work.

1. "Ach, hier nicht mehr." In F minor. f. 4.
2. "Wer nur den lieben Gott." In A minor. f. 5.
3. "Was Gott thut, das ist [wohl]." In G. f. 6.

Printed Book, 557*. d. 34 (end), f. 1b.

Paper; 2nd half of 18th cent. Quarto. See also vol. ii, p. 594.

"DU, dessen Augen flossen": chorale for 4 voices, in score, the bass being figured for organ, by "La Princesse [Anne] Amelie de Prusse" (*d.* 1787).

CHORUSES.

Add. 31442 (part i, f. 62b; ii, iii, f. 60b; iv, f. 52b).

Paper; 18th cent. Oblong octavo. See also vol. i, p. 326.

"LAMNASEAH al tashet mizmor" (*sc.* למנצח אל־תשחת מזמור): Psalm for 4 voices, in parts. Anonymous.

Printed Book, 557*. d. 34 (end), f. 1b.

Paper; 2nd half of 18th cent. Quarto. See also vol. ii, p. 594.

"SEIN Odem ist schwach": chorus for 4 voices, with symphonies and accompaniments for strings and a figured bass for organ, in score. Anonymous.

Add. 37425, f. 135.

Paper; A.D. 1858. Oblong folio. Presented in that year by the composer to S[tephen] G. Hatherly, Mus. Bac.; and by the widow of the latter to the British Museum. Oblong octavo.

"Боже Царя Храни": melody of the Russian National Anthem, with a figured bass, in score, composed by A[lexis] de Lwoff in 1833. The present copy was made by him in 1858 for Hatherly, who appears to have asked the composer for a correct version of the words and melody.

DUETS.

Sloane 1580, ff. 156b–157b.

Vellum; 14th cent. $6\frac{1}{2} \times 4\frac{1}{2}$ ins.

"VERBO celum quo firmatur": sequence on the Resurrection; for 2 voices, in score, the music written on 2 staves of 4 black lines, with the C, B, D, and F signatures. Inserted in a collection of sermons, *etc.*

Add. 37074, ff. 101b–94b (reversing the volume).

Paper; about 1727. Oblong octavo. See also vol. ii, p. 522; and under various headings in the present volume.

DUETS, without accompaniment, in score, apparently in the hand of the Rev. Robert Creyghton, D.D., whose initials appear (evidently as composer) at the beginning of the first.

1. "Peace, noysy world"; with 3-part chorus. f. 101b.
2. "O David, teach me how to tune my strings." f. 98b.
3. "How base and unthankfull have I been to Thee." f. 97.
4. "Thou, whose extended arm." f. 96.

HYMNS.

Printed Book, 3437. g. 19, pp. 1–121, *etc.*

Paper; about 1713 (?). Small octavo.

*The Whole Book of Psalms...by Thomas Sternhold, John Hopkins, and others...Printed by William Pearson...*1712; with the tunes, in score, added in MS. on the inter-leaves. Those marked *a*, below, are for 4 voices and, unless the contrary is stated, taken from an edition of Thomas Ravenscroft's *Whole Booke of Psalmes;* those marked *b*, from John Playford's 3-part setting of the same collection (? chiefly the 1713 edition); and those marked *a*, *b*, from both these latter works. At the beginning is some prefatory matter (also in MS.), rather similar to that in the 1713 edition (above referred to), including "The Gamut or Scale of Musick" and the "Musickall Notes with their Names," *etc.* In the following list the Psalms are taken first (in their numerical order), interpolated matter being left to the end. Where no tune appears *in loco*, or is indicated elsewhere in the volume, the one given by Playford (if it be found in the present volume), or that given by Ravenscroft, or by both, is conjecturally supplied in square brackets. The words "By T. R," *etc.*, after the name of the tune, mean "Harmonized by T. Ravenscroft"; "J. P." stands for John Playford. The pages given below are those of the MS. portions of the volume.

1. "The man is blest that hath not lent." *a*. By Morley. p. 1. *b*. p. 36.
2. "Why did the Gentiles" ("Cambridge, Long"). *a*. By "T. R." *b*. By "J. P." p. 2.
3. "O Lord, how are my foes increas'd." *a*. By "T. R." p. 3. *b*. p. 26.

4. "O God, That art my righteousness" [?"Oxford." *a.* By "T. R." *b.* By "J. P." p. 54].
5. "Incline Thine ears, O Lord" [*b.* "London" (?). p. 14].
6. "Lord, in Thy wrath." *a.* By G. Kirby. p. 4.
7. "O Lord, my God" [*a*, *b.* "Worcester (?)." See no. 97, below, p. 73].
8. "O God, our Lord" ("Peterborough"). *a.* By "T. R." *b.* A different tune, though called here by the same name (as in Playford, Ps. xliv, *etc.*). p. 5.
9. "With heart and mouth" ("Gloucester"). *b.* p. 6 (bottom).
10. "What is the cause that Thou, O Lord" ("Gloucester"). *a.* Harmonized by J. Tomkins. *b.* By "J. P." p. 6 (top).
11. "In God, the Lord" ("Hereford"). *a.* By "T. R." *b.* A different tune, though here bearing the same name (as in Playford, Ps. xx, *etc.*). p. 7.
12. "Help, Lord" [*b.* "Canterbury" (?). See no. 23 (*b*), below. p. 16 (bottom)].
13. "How long wilt Thou forget me" [*b.* "Rochester" (?). p. 41 (bottom)].
14. "There is no God." *a.* By Morley. p. 8.
15. "Within Thy tabernacle" [*a*, *b.* "Martyrs" (?). See no. 92, below. p. 70].
16. "Lord, keep me" ("Bristoll"). *a.* By "T. R." *b.* A different tune, though here called by the same name (as in Playford, Ps. vi, *etc.*). p. 9.
17. "O Lord, give ear" [*a*, *b.* "Windsor" (?). See no. 108, below. p. 85].
18. "O God, my strength." *a.* By W. Cobbold. p. 10. *b.* p. 11 (top).
19. "The heav'ns and firmament." *a.* "Wells" or "Glasenbury." By "T. R." *b.* "St. James." p. 12.
20. "In trouble and adversity" [*b.* "Hereford" (?). See no. 11, above. p. 7 (bottom)].
21. "O Lord, how joyful." *a.* By J. Bennet. p. 13. *b.* p. 33.
22. "O God, my God, wherefore" ("Chichester"). *a.* By "T. R." p. 14.
23. "The Lord is only my support" ("Low Dutch"). *a.* By "C. H." (treble and contra-tenor) and "Parsons" (tenor and bass). At the bottom are added another treble and contra-tenor part by "C. H.," probably intended as alternatives to the above. p. 15. *b.* A tune ["Low Dutch"] here (as in Playford) wrongly called "Canterbury." p. 16 (bottom).
24. "The earth is all the Lord's" [*b.* "Rochester" (?). In Playford the harmonies differ considerably from those to Ps. xiii, *etc.* p. 41 (bottom)].
25. "I lift my heart to Thee" ("Canterbury"). *a.* By J. Ward. p. 16 (top).
26. "Lord, be my judge" ("Wolverhampton"). *a.* By "T. R." p. 17.
27. "The Lord is both my health and light" (*a.* "Westminster" (?); sung to Ps. xl, *etc.*, in Playford). p. 17.
28. "Thou art, O Lord, my strength" ("Durham"). *a.* By "T. R." p. 18.
29. "Give to the Lord, ye potentates" [*b.* "Norwich" (?). See no. 55, below. p. 40 (bottom)].
30. "All laud and praise." *a.* By "T. R." p. 19. *b.* p. 53.
31. "O Lord, I put my trust" ("Chester"). *a.* By J. Bennet. p. 20.
32. "The man is blest, whose wickedness" [*b.* "St. Mary's (?)." p. 15].
33. "Ye righteous" ("Duke's"). *a.* By "T. R." p. 21.
34. "I will give laud and honour" ("Abby"). *a.* By "T. R." p. 22.
35. "Lord, plead my cause" ("Dumfermeling"). *a.* By T. Tomkins. p. 23.
36. "The wicked by his works." *a.* "Dundy," by "T. R." *b.* "Glastenbury" [sung in Playford to Ps. liv, *etc.*]. p. 24.
37. "Grudge not to see the wicked men" ("Glascow"). *a.* By "T. R." p. 25.
38. "Put me not to rebuke." *a.* By Morley. p. 27. *b.* A different tune, very similar to "Bristol" (no. 16, *b*, above). p. 65.
39. "I said I will look to my ways" [*a*, *b.* "Windsor" (?). p. 85].
40. "I waited long" ("Llandaff"). *a.* By "T. R." p. 28.

41. "The man is blest that doth provide." *a.* By E. Blancks. p. 29.
42. "Like as the hart" [*a.* "Bangor" (?), by Ravenscroft. p. 52].
43. "Judge and defend my cause" ("St. David's"). *a.* By "T. R." *b.* By "J. P." p. 30.
44. "Our ears have heard." *a.* By E. Blancks. p. 31. *b.* "Peterborough" [see no. 8, *b*, above. p. 5 (bottom)].
45. "My heart doth take in hand." *a.* [?"Ludlow," by "T. R." pp. 18, 23.] *b.* [?"St. Peter's." p. 33.]
46. "The Lord is our defence." *a.* By T. Morley. p. 32.
47. "Ye people all, with one accord" [*b.* "London, New" (?). p. 11].
48. "Great is the Lord" [*b.* the tune called "Exeter" in Playford. p. 45 (bottom)].
49. "All people, hearken" [*a*, *b.* "Cambridge, Long" (?). See above, no. 2. p. 2].
50. "The mighty God" [French tune]. *a.* Harmonized by E. Blancks. p. 35. *b.* Adapted by Playford. p. 34.
51. "O Lord, consider my distress." *a.* By "T. R." p. 37. *b.* p. 55.
52. "Why dost thou, tyrant, boast." *a.* By "T. R." p. 38.
53. "The foolish man within his heart" [*b.* "York" (?). See no. 66, below. p. 46 (bottom)].
54. "God, save me" ("Salisbury"). *a.* By "T. R." *b.* Playford's settings (from which the present is slightly altered), though described as "same [tune]," has very little resemblance to the above (*a*). In the 1713 edition it is given to Ps. lvi, *etc.* p. 39.
55. "O God, give ear" ("Norwich"). *a.* By J. Milton. *b.* Given in the above edition to Ps. xxix, *etc.* p. 40.
56. "Have mercy, Lord, on me" ("Rochester"). *a.* By R. Allison. Given in Ravenscroft to Ps. xxiv, *etc.* *b.* By "J. P." p. 41.
57. "Take pity for Thy promise sake" [*b.* "London" (?). p. 14].
58. "Ye rulers, that are put in trust" [?"Lichfield." *a.* By "T. R." *b.* A different tune, though called by the same name here (as in Playford, Ps. xxxi, *etc.*). p. 59].
59. "Send aid, and save me." *a.* By J. Farmer. p. 42.
60. "O Lord, Thou didst us clean forsake" ("Low Dutch"). *a.* By E. Blancks. p. 43.
61. "Regard, O Lord." *a.* By R. Allison. p. 44.
62. "My soul to God shall give good heed" [*a*, *b.* "Cambridge, Long" (?). See above, no. 2. p. 2].
63. "O God, my God, I early seek [*a*, *b.* "Martyrs" (?). See no. 92, below. p. 70].
64. "O Lord, unto my voice give ear" [*a*, *b.* "Salisbury" (?). See no. 54, above. p. 39].
65. "Thy praise alone." *b.* "York." p. 46 (bottom).
66. "Ye men on earth" ("York," not "Exeter"). *a.* By J. Milton. pp. 45 and 46 (top).
67. "Have mercy on us, Lord" ("Cambridge, Short"). *a.* By "Parsons." p. 47 (top).
68. "Let God arise, and then." *a.* By R. Allison. p. 47 (bottom). *b.* p. 56.

From this point to the middle of Ps. lxxxiii, the Psalms are printed in the wrong order.

69. "Save me, O God, and that with speed." *a.* By R. Allison. p. 49.
70. "O God, to me take heed" ("Southwell"). *a.* By M. Pearson. *b.* By "J. P." p. 50.
71. "My Lord, my God." *a.* By "T. R." p. 51. *b.* A different tune. p. 62.
72. "Lord, give thy judgments" ("Christ's Hospitall"). *a.* By "T. R." p. 52.
73. "Truly the Lord is very good" [Sternhold's hymn begins properly, "Howe'er it be, yet God is good." *b.* Sung in Playford to "Gloucester." p. 6 (bottom)].
74. "Why art thou, Lord, so long" [*b.* "Windsor" (?). p. 85 (bottom)].
75. "To Thee, O God" [*b.* "Worcester" (?). See no. 97, below. p. 73 (bottom)].
76. "To all that now in Judah (*sc.* Jewry) dwell" [*b.* "Westminster" (?). p. 17].

77. "I with my voice to God did cry." *b.* p. 58.
78. "Attend, my people." *a.* By M. Cavendish. p. 61.
79. "O God, the Gentiles" ("Carlile"). *a.* By "T. R." p. 60.
80. "Thou Shepherd that dost Isr'el keep" [*a.* "St. Asaph" (?), by "T. R." p. 60].
81. "Be light and glad." *a.* By R. Allison. p. 57. *b.* p. 63.
82. "Among the princes" [*a*, *b.* "Rochester" (?). See no. 56, above. p. 41].
83. "Do not, O God, refrain" [*b.* "Bristol" (?). See no. 16, above. p. 9 (bottom)].
84. "How pleasant is thy dwelling-place" [*a*, *b.* "Winchester" (?). See no. 101, below. p. 75].
85. "Thou hast been merciful" [*a*, *b.* "Windsor" (?). See no. 108, below. p. 85].
86. "Lord, bow thy ear." *a.* "King's," by "T. R." p. 64. *b.* A different tune. p. 66.
87. "That City shall full well endure" [*b.* "Hereford" (?). See no. 11, above. p. 7 (bottom)].
88. "Lord God of health" [*a*, *b.* "Manchester" (?). See no. 147, below. p. 71].
89. "To sing the mercies of the Lord" [*b.* Playford gives the tune which appears here on p. 92].
90. "Thou, Lord, hast been our sure defence" [*a*, *b.* "Windsor" (?). See no. 108, below. p. 85].
91. "He that within the secret place" [*b.* "St. Mary's" (?). p. 15].
92. "It is a thing both good and meet" ("Martyrs"). *a.* By S. Stubbs. *b.* By "J. P." p. 70.

From this point none of the psalm-tunes are named.

93. "The Lord doth reign" [*a.* "London, New" (?). *b.* p. 11 (bottom)].
94. "O Lord, thou dost revenge" ("Peterborough"). *b.* p. 5 (bottom).
95. "O come, let us lift up our voice" [*a*, *b.* "St. David's" (?). See no. 43, above. p. 30].
96. "Sing ye with praise" [*a.* "St. Asaph" (?). By Ravenscroft. p. 60].
97. "The Lord doth reign, for which the earth" ["Worcester"]. *a.* By T. Tomkins. *b.* Given in Playford to Ps. vii, *etc.* p. 73.
98. "O sing we now unto the Lord" [*b.* The tune given by Playford appears here, with slight variations, on p. 63].
99. "The Lord doth reign, although at it" [*b.* "Exeter" (?). See no. 48, above. p. 45 (bottom)].
100. "All people that on earth do dwell" [French tune]. *a.* Harmonized by J. Dowland. *b.* By J. P. p. 74 (the two upper tunes).
101. "I mercy will and judgment sing" ["Winchester"]. *a.* Harmonized by T. Ravenscroft. *b.* Given in Playford to Ps. lxxxiv, *etc.* p. 75.
102. "Hear thou my pray'r" [*b.* "Manchester" (?). See no. 147, below. p. 71 (bottom)].
103. "My soul, give laud." *a.* By E. Johnson. p. 76. *b.* p. 68.
104. "My soul, praise the Lord." *a.* By T. Ravenscroft. p. 77. *b.* p. 67.
105. "Give praises unto God" [*b.* "Low Dutch" (?). See no. 23, above. p. 16 (below)].
106. "Praise ye the Lord, for he is good" [*b.* "St. David's" (?). p. 30 (bottom)].
107. "Give thanks unto the Lord" [*b.* "Winchester" (?). p. 75 (bottom)].
108. "O God, my heart prepared is" ["Windsor," or "Eton"]. *a.* By Ravenscroft. *b.* By Playford. p. 85.
109. "In speechless silence" [*b.* "Norwich" (?). p. 40 (bottom)].
110. "The Lord did say unto my Lord" [*b.* "London" (?). p. 14].
111. "With heart I do accord" [French tune]. *a.* Harmonized by Ravenscroft. p. 87. *b.* p. 86 (top).
112. "The man is blest that God doth fear" ("High Dutch"). *a.* By Kirby. p. 64. *b.* p. 86 (bottom).
113. "Ye children which do serve the Lord." *a.* By Ravenscroft. *b.* By Playford. p. 88.
114. "When Israel by God's command" [*b.* "Worcester" (?). See no. 97, above. p. 73 (bottom)].
115. "Not unto us, Lord" [*b.* "Westminster" (?). p. 17].
116. "I love the Lord." *b.* p. 89.

117. "O all ye nations" [*a*, *b*. "Cambridge, Long" (?). See no. 2, above. p. 2].
118. "O give ye thanks to God" [*a*, *b*. "Martyrs" (?). See no. 92, above. p. 70].
119. "Blessed are they that perfect are." *a*. By Farnaby. p. 91. *b*. p. 92.
120. "In trouble and in thrall" [Italian tune]. *a*. By Ravenscroft. p. 99 (top). *b*. p. 53.
121. "I lift my eyes to Sion hill" [French tune]. *a*. [Harmonized by Farnaby. p. 99 (bottom)]. *b*. p. 36.
122. "I did in heart rejoyce" [French tune]. *a*. Harmonized by Farnaby. p. 100. *b*. The tune given in Playford appears here on p. 93.
123. "O thou that in the heav'ns" [*a*, *b*. "Windsor" (?). See no. 108, above. p. 85].
124. "Now Israel may say" [French tune]. *a*. Harmonized by Ravenscroft. [p. 97.] *b*. The tune in Playford appears here on p. 78.
125. *α*. "Such as in God the Lord do trust" [High Dutch]. *a*. Harmonized by Farnaby. *b*. By Playford. p. 101.
125. *β*. "Those that do place their confidence." *b*. The tune given by Playford appears here on p. 96 (bottom).
126. "When that the Lord again" [French tune]. *a*. Harmonized by E. Johnson. [p. 98.] *b*. p. 69.
127. "Except the Lord the house doth make" [*a*. High Dutch, harmonized by G. Kirby]. p. 102.
128. "Blessed art thou that fearest God" [*b*. "London" (?). p. 14].
129. "Oft they, now Israel may say" [*b*. "Norwich" (?). p. 40 (bottom)].
130. "Lord, to thee I make my mone" [French tune]. *a*. [Harmonized by Ravenscroft. p. 103.] *b*. p. 28.
131. "O Lord, I am not puft in mind" [*b*. "Windsor" (?). p. 85 (bottom)].
132. "Remember David's troubles, Lord." *a*. By Ravenscroft. An alternative bass is added at the end. p. 104.
133. "O what a happy thing it is" [*a*, *b*. "Winchester" (?). See no. 101, above. p. 75].
134. "Behold and have regard" [*a*, *b*. "Southwell" (?). See no. 70, above. p. 50].
135. "O praise the Lord, praise ye his name" ["praise Him, praise Him," in the earlier editions. *b*. See no. 98, above. p. 63].
136. "Praise ye the Lord, for he is good." *a*. By G. Kirby. p. 105.
137. "When we did sit in Babylon." *a*. By Ravenscroft. p. 107. *b*. Different tune. p. 106 (top).
138. "Thee will I praise" [*b*. "Martyrs" (?). p. 70 (bottom)].
139. "O Lord, thou hast me try'd" [*a*, *b*. "Rochester" (?). See no. 56, above. p. 41].
140. "Lord, save me" [*b*. "Gloucester" (?). p. 6 (bottom)].
141. "O Lord, upon thee do I call." *a*. By E. Hooper. p. 109. *b*. p. 58.
142. "Unto the Lord God" [*a*. "Lincoln" (?). By W. Harrison. p. 20].
143. "Lord, hear my pray'r" [*b*. "Manchester" (?). p. 71 (bottom)].
144. "Blest be the Lord" [*b*. "York" (?). p. 46 (bottom)].
145. "Thee will I laud." *a*. By E. Hooper. [p. 111.]
146. "My soul, praise thou the Lord" [*b*. "Low Dutch" (?). See no. 23, above. p. 16 (bottom)].
147. "Praise ye the Lord, for it is good" ["Manchester." *a*. Harmonized by Ravenscroft. *b*. By Playford. p. 71].
148. "Give laud unto the Lord." *a*. By G. Kirby. *b*. By Playford. p. 113.
149. "Sing ye unto the Lord" [*a*, *b*. "Martyrs" (?). See no. 92, above. p. 70].
150. "Yield unto God" [*b*. "London, New" (?). p. 11].
151. "Veni, Creator," beg. "Come, Holy Ghost, Eternal God." *a*. By Ravenscroft. p. 114. *b*. [? p. 95.]
152. "Te Deum," beg. "We praise thee, God" [*a*. By Ravenscroft (?). p. 90].
153. "Benedictus," beg. "The only Lord of Israel." *a*. By Ravenscroft (?). [p. 115—for another version, see p. 94.] *b*. p. 48.
154. "Magnificat," beg. "My soul

doth magnifie the Lord" [*a.* By J. Farmer (?). p. 116. *b.* p. 72].

155. "Nunc dimittis," beg. "O Lord, my God" [*a.* By Ravenscroft (?). p. 117. *b.* p. 96 (top)].

156. "Pater noster," beg. "Our Father, which in heaven art, Lord" [*a.* By J. Farmer (?). p. 118].

157. "The ten commandments," beg. "Hear, Israel" [*a.* By J. Farmer (?). p. 108].

158. "The prayer [after the Commandments]," beg. "Thy Spirit grant to us" [*b.* Sung in Playford, ed. 1677, to the tune given in the present MS. on p. 96 (bottom)].

159. "Quicunque vult," beg. "What man soever" [*a.* By J. Farmer (?). p. 110 (top)].

160. "The twelve articles," beg. "All my belief." [This version of the Creed is not in Playford. Ravenscroft gives the setting by G. Kirby, found in the present MS. on p. 83.]

161. "A prayer...before the Sermon," beg. "Come, Holy Spirit" [*a.* Sung in Ravenscroft to "York," harmonized by J. Milton, sen., given here on p. 46 (top)].

162. "The humble suit of a sinner," beg. "O Lord on whom I do depend" [*a.* By R. Palmer (?). p. 110 (bottom). *b.* p. 80 (top)].

163. "The lamentation of a sinner," beg. "O Lord, turn not thy face" [*a.* By W. Parsons. p. 112].

164. "The lamentation" (*sic*), beg. "O Lord, in thee is all my trust" [*a.* By Ravenscroft (?). p. 121. *b.* p. 79].

165. A prayer, beg. "Preserve us, Lord" ("High Dutch"). *a.* By Ravenscroft. p. 25.

166. Unnamed. [? "Benedicite," beg. "O all ye works of God." *a.* By Ravenscroft. p. 119.]

167. Canon (2 parts in 1), beg. "Praise y^e^ Lord, O y^e^ (*sic*) Gentiles." *a.* By Tallis. p. 21.

168. "Audi, Israel" [beg. "Attend, my people and give ear"]. *a.* By Ravenscroft. p. 22.

169. "Hymn on the Divine use of Musick" [beg. "We sing to Thee"]. *b.* Two versions. pp. 26 and 106 (bottom).

170. "Hymn after the Communion" [beg. "All glory be to God"]. *b.* p. 34.

171. "Veni, Creator" [beg. "Come, Holy Ghost, our souls inspire"]. *b.* p. 43.

172. "The Lord's prayer" [beg. "Our Father, which in heaven art" [*a.* "High Dutch," harmonized by Kirby. p. 64].

173. Tune (à 3). Unidentified. *b.* p. 74 (bottom).

174. [? Hymn for Sunday, beg. "Behold, we come." *b.* p. 80 (bottom).]

175, 176. Two tunes (à 4). Unidentified. *a.* pp. 82, 83.

177. Unnamed ["The complaint of a sinner," beg. "Where righteousness." *a.* By Ravenscroft. p. 84].

Printed Book, 3433. bb. 10, ff. 3–5.

Paper; about 1734 (date of the edition of *The Psalms of David...by I. Watts*, with which it is bound up). Duodecimo.

Melodies, most of them with a bass written in score, of the following Psalms inserted in MS. in the middle of *Tunes in the tenor part fitted to the several metres* [of the Psalms] *engraved by Francis Hoffman.*

1. Ps. lxxv. f. 3.
2. Ps. cxxxiii. *ib.*
3. Ps. xc. *ib.*
4. Ps. lxxi. *ib.*
5. Ps. xxiv. f. 3b.
6. Ps. xxiii ("Mathias"). *ib.*
7. Ps. cv ("Austin's"). *ib.*
8. Ps. ciii ("Walsal"). *ib.*
9. Ps. lxvii ("St. Peter's"). f. 4.
10. Ps. cxxv. *ib.*
11. Ps. lxxxiv ("Bedford"). By W. Weale. f. 5.
12. Ps. cxvi ("St. Paul's"). "W. W[eale ?]". *ib.*

Printed Book, B. 370. d, ff. 1b–22 (middle of volume).

Paper; about 1761 (see below). Small octavo. See also under Songs (sacred), below.

Melody with bass, in score, of hymns by anonymous composers, inserted in MS. in the middle of *A small collection of Psalms...sung by the charity-children of...Chichester...*1761.

1. "My soul, praise ye Lord" [to the tune of "Hanover," by Croft]. f. 1b.
2. "Awake, my soul, and with the sun" (not either of the well-known tunes). f. 2b.
3. "Glory to Thee, my God, this night." Very similar to Tallis' setting. f. 3b.
4. "All-glorious God." f. 4b.
5. "And are we now brought near to God." f. 5b.
6. "High let us swell our tuneful notes." f. 6b.
7. "Jesus Christ is ris'n to-day." By Worgan. f. 7b.
8. "The Lord my pasture shall prepare" ["Carey's"]. f. 8b.
9. "Lord of the Sabbath." f. 9b.
10. "Hark, my gay friend." f. 10b.
11. "To celebrate Thy praise." f. 11b.
12. "O God, my strength and fortitude" ["London, New." By Croft]. f. 12b.
13. "Have mercy, Lord, on me." f. 13b.
14. "Come forth and hearken here." f. 14b.
15. "Let all the world, O God." f. 15b.
16. "Let all the just." ["Croft's 'St. Matthew,'" wanting the second half.] f. 16b.
17. "Let harps and psalteries." f. 17b.
18. "O praise the Lord in that blest place." f. 18b.
19. "This is the day, the Lord's own day." f. 19b.
20. "This is the day, the day, O Lord." f. 20b.
21. "How pleasant is Thy dwelling-place." f. 21b.

MASSES.

Printed Book, K. 3. m. 8 (end), ff. 1–18.

Paper; 16th cent. Octavo. The first part of the volume contains printed "*Preces Speciales...per Jacobum de Kerle...cum Quatuor Vocibus...Venetiis*...1562."

Mass [in dedicatione ecclesiæ], apparently for 4 voices, with a 2nd cantus part added in the "Sanctus" and "Agnus Dei." First and 2nd cantus parts only. Inserted in MS. Anonymous. Included are the introit, "Terribilis est locus" (f. 1); the gradual, "Locus iste" (f. 6); the "prosa," "Psallat ecclesia" (f. 6b); the offertorium, "Domine Deus" (f. 13); and the communio, "Domus mea" (f. 18b).

Add. 37639.

Paper; ff. 41. After 1852 (at the end of which year Louis Napoleon became Emperor—see f. 37b). Folio.

Messe Solennelle (Ste. Cécile), in D, written by Charles Gounod, for 3 solo-voices and 4-part chorus, with symphonies and accompaniments for flutes, oboes, clarinets, 4 bassoons, 4 horns, [cornets-à-] pistons, trombones, kettle-drums, cymbals, big drum, 6 harps, strings, and organ, in full score. *Holograph*, each number being signed "Ch.

Gounod." The work is in a shortened form, the "Gloria in excelsis" being immediately followed by the Offertoire (a prayer, for orchestra alone), and the latter by the "Domine, salvum fac Imperatorem nostrum Napoleonem." The mass appears to have been executed in its original form at St. Eustache, Paris, in 1849; and a selection from it was performed in London in 1851.

MOTETS.

Printed Book, K. 3. m. 8 (end), f. 20.

Paper; 16th cent. Octavo. See also above, p. 398.

"VENI, sancte Spiritus." Treble part only. Inserted in MS. Anonymous.

Add. 37402, 37405, f. 1b.

Paper; after 1601. Oblong octavo. See also above, p. 222, *etc.*

"FUERUNT MIHI lachrime mee." Only two out of the four parts are given. Attributed in Thomas Myriell's "Tristitiæ remedium" (prepared for publication in 1616) to Alfonso Ferrabosco. See vol. i of the present Catalogue, pp. 10, 281.

Add. 37027, ff. 19–31b.

Paper; early 18th cent. Folio. See also above, p. 96.

MOTETS for 2 voices, the first three with basses for harpsichord or organ, in score. Nos. 1 and 2 are by Carissimi; nos. 3–5 by André Campra, from his first book of Motets, published before 1700.

1. "Cantabo Domino." f. 19.
2. "Exulta, gaude, filia Syon." f. 21b.
3. "Diligam Te, Domine." f. 24b.
4. "Tota pulchrar (*sic*) es, amica mea." f. 28.
5. "Laudabit usque ad mortem." *Imperfect* at the end. f. 31b.

Add. 35005, ff. 125–126.

Paper; early 19th cent. Oblong folio. See also vol. ii, p. 572.

"ILLE (*sc.* Zachariah), promissi dubius superni," followed by a metrical version of the "Gloria Patri," beginning "Sit decus Patri"; for 3 voices, in score, by Samuel Wesley. *Autograph.* The beginning appears to have been lost.

ORATORIOS.

Add. 37323–37325.

Paper; ff. 68, 72, 56. After 1741 (date of composition). Oblong folio. Belonged in 1761 to [John ?] Randall, in 1811 to Charles Hague, and in 1878 to the Rev. Edward Goddard.

SAMSON: Oratorio, in full score, by Handel. In three volumes. Among the numerous cuts (chiefly of recitatives or airs, or both)

apparently indicated by the composer himself, are those of "His mighty griefs" (the second part of "Return, O God of Hosts," vol. ii, f. 6), "Let the Cherubic host" (the second part of "Let the bright seraphim," vol. iii, f. 48), and the chorus "To man God's universal Law gave Pow'r" (vol. ii, f. 33b). Most of the recitatives published in square brackets in the Händel-Gesellschaft's edition of the Oratorio do not appear at all in the present MS., which, however, contains a recitative (vol. iii, p. 33) not printed by that society. The air "To Song and Dance" (vol. ii, f. 55) and the Dead March are given by the Händel-Gesellschaft in the Appendix, the place of the latter march being supplied here by that "In 'Saul,'" as indicated in pencil in the composer's own hand (vol. iii, f. 37b). The other principal *autograph* pencil additions by him are (in vol. i) the words "Largo" (f. 42b), and "Adagio" (f. 58b); and (in vol. ii) the words, "Out cho[rus]" (f. 6), and "Recit" (f. 26b).

Add. 37522, f. 44.

Paper; about 1672. Oblong octavo. See also under Songs (secular), below.

"Total eclipse": air from Handel's "Samson" [1741], with flute (?) and a figured bass for harpsichord, in score.

Add. 37424.

Paper; ff. 16. About 1830 (see below). Quarto. Belonged to Mrs. Bullachy, of Headington, near Oxford, at whose death (1884) it was acquired by T. W. Taphouse.

Additional parts for organ and drum to Dr. William Crotch's Oratorio "Palestine," originally composed in 1805 (*cf.* Add. 30390, 30391, described in vol. i, p. 381). *Autograph*, evidently written for a revival of the work, about 1830 (watermark).

SERVICES.

Add. 37404, ff. 92–94.

Paper; early 17th cent. Oblong octavo. See also above, p. 222, *etc.*

Whole Service (without kyrie), in D. Treble part only. Anonymous. The first leaf is mutilated. A second Magnificat added at f. 96b is *imperfect* at the end. In a rather later hand than the rest of the MS.

SONGS.

Harl. 2637, f. 53.

Vellum; 10th cent.

"Pretiosa, Alleluia, jam nunc intonent preconia": antiphon written in neums of the Messenian type, with additional Romanian letters. It immediately precedes a letter of Helisachar [Abbot of St. Ricquier in the 9th century] to Nibridius, Archbishop of Narbonne.

Harl. 2686, f. 37 (margin).

Vellum; 10th cent.

"O Maria, puellarum omnium gratissima"; written in the margin of an earlier treatise by St. Isidore (see above, p. 297), with neums.

Add. 37027, ff. 45b, 46.

Paper; early 18th cent. Folio. See also above, p. 96.

Compositions for a single voice [by André Campra, from his first book of Motets, published before 1700].

1. "Paratum cor": the melody only. f. 45b.
2. "In Te, Domine, spes unica"; with a bass partly figured. Arranged from the original 3-part setting. Unfinished. f. 46.

Printed Book, B. 370. d, f. 22b.

Paper; about 1761. Small octavo. See also above, p. 398.

Fragment of a setting in MS. of Dr. Watts' "Great God, with wonder" (on the Bible): consisting of three bars of symphony (? for flute or violin), followed by the words, the music to the first three words only being filled in.

Add. 14166, f. 89.

Paper; 18th cent. Oblong quarto. See also vol. i, p. 343.

"Oloferne": cantata for a bass voice, with violins, *etc.*, by Alessandro Scarlatti. Begins "Appena giunse al forte campo."

Add. 37046, ff. 22, 39, 92b.

Paper; A.D. 1869, 1870. Quarto. See also vol. ii, p. 456.

Rough drafts of compositions, with pianoforte accompaniment, in score, by John Liptrot Hatton. Nos. 1 and 2 were composed in 1869; no. 3, in 1870.

1. "Remember Thy Creator." f. 22.
2. "Legend of the cross-bill," beg. "On the Cross the dying Saviour." f. 39.
3. "O Thou Who makest wars to cease." f. 92b.

PART II.—VOCAL MUSIC—SECULAR.

CANONS.

Harl. 1512, f. 2b.

Vellum; 16th cent. On one of the fly-leaves of a Sarum Breviary belonging to the Apsley family.

Setting of the words "Two parts in one ye may well esspy. That is my name; I may not tary": apparently a puzzle-canon, in the hand of Hugh Fletcher, "scriptor" (see top of page), who probably is responsible also for the musical scribbling on the other side of the leaf.

Add. 37267, ff. 34b, 47b.

Paper; about 1776. Small oblong folio. See also under Duets, below.

Canons for 3 voices, in score, by Giuseppe Aprile, inserted in a collection of vocal duets by him.

1. "Perchè, vezzosi rai." f. 34b. | 2. "Voi sole, Luci belle." f. 47b.

CANTATAS.

Add. 37266.

Paper; ff. 63. [A.D. 1856.] Oblong folio.

"May-Day": Cantata for a soprano voice and 4-part chorus, with symphonies and accompaniments for flutes (including ottavino), oboes, clarinets, horns, bassoons, trumpets, trombones, harp, kettle-drum, tabor or triangle, and strings, in full score, by [Sir] G[eorge] A[lexander] Macfarren. The MS. appears to be the one used by Messrs. Cramer and Co. for the publication of their pianoforte score [1856], having been examined for that purpose by William Chappell, who (f. 1) states it to be "the score made for [Sir Michael] Costa to conduct from [at the original performance] at the Bradford Festival" [1856]. Apparently in the hand of F. C. Horton. Begins, "Who shall be Queen of the May."

Add. 37264.

Paper; ff. 40. About 1862. Folio.

"Cantica," *sc.* "Inno delle Nazioni," beg. "Gloria pei Cieli altissimi," composed for the opening of the London Exhibition, 1862,

by Verdi. Written for a tenor voice (Il Bardo) and chorus, with introductory symphony and accompaniments for flutes (including ottavino), oboes, "clarini" (? = clarinets), horns, trumpets, bassoons, trombones, "cimbasso," harp, strings, kettle-drums, big drum, and "Batteria" (? = side-drum). Evidently the copy used by Messrs. Cramer and Co. in the preparation of their pianoforte score of the work published in the same year.

CATCHES.

Add. 37522, ff. 30, 45.

Paper; about 1762. Oblong octavo. See also under Songs (secular), below.

Catches by anonymous English composers, in score.

1. "A poor man once" (à 5). f. 30.
2. "Silence in love" (à 4). f. 45.

Add. 31807, f. 54b.

Paper; 18th–19th cent. Quarto. See also vol. ii, p. 103.

"One morning, as Roger"; for 4 voices, in score. Anonymous.

DUETS.

Stowe 1081, f. 14.

Paper; 17th cent. Quarto. See also vol. ii, p. 492.

"Dialogue pour boire," beginning "Quel bruict sous ce tombeau." Anonymous.

Add. 37074, ff. 9–19b, 20b, 21b, 79.

Paper; about 1727. Oblong octavo. See also vol. ii (p. 522); and under various headings in the present volume.

Duets, without accompaniment, in score, apparently in the hand, and the composition, of the Rev. Robert Creyghton, D.D., whose initials are at the end of no. 7.

1. "This world, more or less, is as Tom and as Bess." f. 9.
2. Dialogue (Pilgrim and Shepherd), beg. "Hail, sheppard of Arcadia." f. 10b.
3. Dialogue (Plato and Phædo), beg. "From Syracusian Royal Court I come." f. 13.
4. "Wouldst thou this world's true features, Painter, hit." f. 17b.
5. "Παρὰ τὸ Ἀνακρεοντικόν," beg. "Μακαρίζομέν σε." f. 20b.
6. "Trouble me no more." f. 21b.
7. "Come from y^e^ dungeon to y^e^ throne." The words are from William Cartwright's "Royal Slave," 1636. f. 79.

Add. 37025, ff. 3–10b *passim.*

Paper; A.D. 1728. Small octavo. See also vol. ii, p. 522.

DUETS, without accompaniment, in score.

1. "Viens dans mon cœur." ff. 3–4.
2. "Vous terminez, Cruelle." f. 6.
3. "Vne femme est vn Embar[r]as." ff. 7–8.
4. "Le vin sans amour." f. 10.

Add. 37522, ff. 46b, 48b, 55b.

Paper; about 1762. Oblong octavo. See also under Songs (secular), below.

DUETS, without accompaniment, in score (except in no. 1).

1. "Adzooks! Master Hodge": dialogue. Beginning only. Anonymous. f. 46b.
2. "Apollo, aid me." Anonymous. f. 48b.
3. "Say[s] Mars to Bellona." "Wm. Dennis." f. 55b.

Add. 37267, ff. 1–52 *passim.*

Paper; A.D. 1776. Small oblong folio. Belonged to I. Wilkinson (f. 2). Presented by F. G. Edwards, Esq. See also above (p. 402), and below (p. 407).

"DODICI DIVERTIMENTI Notturni"; for 2 female voices, with a bass for harpsichord, in score, by Giuseppe Aprile, 1776.

1. "Soffri che in traccia almeno di mia perduta pace." f. 2b.
2. "Io fra remote sponde." f. 6.
3. "Ecco, dirò quel fonte." This and nos. 4–6 have English words from the Psalms written over them in pencil. f. 9.
4. "Io rivedrò sovvente (*sic*) l'amene spiaggie." f. 12.
5. "T'intendo, si, mio cor." f. 15b.
6. "Deh, se l'affanno." f. 19.
7. "Pur nel sonno." f. 24b.
8. "Aure amiche." f. 29.
9. "Chi mai di questo core saprà le vie secrete." f. 35.
10. "So che vanti un core ingrato." f. 40b.
11. "Se un fido amante sempre è dubbioso." f. 43b.
12. "Non potrà la lontananza cambiar l'affetto mio." f. 48.

GLEES.

Add. 37522, ff. 50b, 52b.

Paper; about 1762. Oblong octavo. See also under Songs (secular), below.

GLEES for 3 voices. Anonymous.

1. "The Nightingale," beg. "O sweet and delightful." In score. f. 50b.
2. "Fill, fill, fill the glass." In parts. f. 52b.

Add. 37232, ff. 17–20.

Paper; about 1842 (watermark). Oblong folio.

"O WOMAN! in our hours of ease"; for alto, 2 tenors, and bass, in score, by Thomas Forbes Walmisley. *Autograph.* Described by the composer as "Glee...(or 4 Part Song)."

MADRIGALS.

Add. 37402–37406, ff. 45b–97b *passim*.

Paper; after 1601. Oblong octavo. See also above, p. 222, *etc.*

MADRIGALS and other vocal compositions, in parts, almost entirely by English composers, apparently for 5 voices, unless the contrary is stated, though the contra-tenor parts of nos. 19 and 20 are wanting, owing to a gap in vol. iii, and only one part of no. 21 is given.

1. "A strange songe" (à 4). The first-treble voice begins "Peace! I hear a voyce"; the contra-tenor, "Hold up, hold up"; the tenor, "My masters all"; and the bass, "Att betham tyme." The name "Gibbons" originally given in vol. iii has been struck out. i, f. 45b; iii, f. 65b; iv, f. 44b; v, f. 46b.
2. "The crie of London," beg. "Good morowe, my Masters." "Orlando Gibings" or "Gibbons." i, f. 46b; ii, f. 46; iii, f. 66b; iv, f. 45b; v, f. 47b.
3. "Fye, fye... my fate." Apparently by "Mundye" (see vol. v, f. 60). i, f. 57; ii, iv, f. 55b; iii, f. 76b; v, f. 60.
4. "Sorrow, sorow, staye." Adapted from J. Dowland [*Second Booke of Songs* ... 1600]. i, f. 58b; ii, f. 57; iii, f. 77b; iv, f. 56b; v, f. 61.
5–18. The first part (à 5) of *The Triumphs of Oriana*, 1600–1601. The initial words are given in the Index. i, ff. 59b–71; ii, ff. 57b–70b; iii, ff. 78b–86b; iv, ff. 57b–65b; v, ff. 61b–68.
19. "The Crie of London," beg. "New Oysters." "Thomas Weelkes." i, f. 84b; ii, f. 77; iv, v, f. 74.
20. "A love-song," beg. "What first did break the[e]." i, f. 97b; ii, f. 90; iv, f. 87b; v, f. 85.
21. "Cosi, nel aspettar noioso." Only one part. "Alfonso Ferabosco." ii, f. 1b.
22. "Like as the day" (à 4). "Patterick Mando." ii, f. 48; iii, f. 68b; iv, f. 47b; v, f. 49b.

Add. 37027, ff. 32–40b.

Paper; early 18th cent. Folio. See also above, p. 96.

COMPOSITIONS for 2 (no. 5), 3, or 4 (no. 2) voices, in score. Anonymous.

1. "Premeuo un giorno." f. 32.
2. "... [e] se te sola [a]mai." *Imperfect* at the beginning. f. 34.
3. "Ecco, Filli"; with a bass, partly figured. f. 35b.
4. "Vanne, mesto sospir"; with a bass part added for accompaniment, where the bass voice is not singing. f. 36b.
5. "Tu pur mi fuggi, Clori"; with a bass for accompaniment, throughout. f. 38b.

NATIONAL MUSIC.

FRENCH.

Add. 37025.

Paper; ff. 125. A.D. 1728. Small octavo.

"RECUEIL de Vaudeuilles ... Brunettes ... Chansonettes à danser ...1728." See vol. ii, p. 522.

OPERAS.

Add. 37027, ff. 1, 56.

Paper; 17th–18th cent., *etc.* Folio and oblong folio. See also above, p. 96.

DRAMATIC compositions, in score.

1. The music in the "Tempest"; with oboe, flute ("traversa"), and strings. Acting copy, ff. 1–18. It includes the following numbers, all of which (with the exception noted below) appear, along with several others, in the only extant editions (Goodison's, *etc.*, late 18th cent.), as by Henry Purcell:—"Where does the black Feind" (f. 1); "Who are the Pillers of the Tyrant" (f. 2b); "Arise, ye subterranean winds" [not Pietro Reggio's setting, of the year 1680] (f. 4); "Come unto these yellow sands" (f. 7b); "Full fathom five" (f. 8b); "Kind fortune smiles" (f. 10); "Dear, pretty youth" [published as H. Purcell's in 1695–1696] (f. 11); "Great Neptune," followed by the air, "Fair and serene" (f. 12b); "Halcion days" (f. 14); "See, see! the Heavens smile" (f. 15b); and "No stars again shall hurt you" (f. 16b); with an appendix (f. 18) containing the melodies of the following:—"The Sa[i]lor's Dance — At 'Spirit's among us'" [apparently unpublished], and "The Devil's Grand Dance" [from the beginning of Act ii].
2. The part of the High Priest, sung by Mr. [John] Beard (*fl.* 1736–1767), in the Sacrifice scene from "The Royal Convert." "[Daniel ?] Purcell." The words by N. Rowe, 1708. It includes the airs "While thus we bow," and "All dismal sounds." ff. 56–57.

Add. 37232, f. 21.

Paper; 17th–18th cent. Folio. Presented by William Barclay Squire, Esq.

TREBLE part of the duet, "Come, let us agree" [from Purcell's "Timon of Athens," 1694 (?)].

Add. 37501.

Paper; ff. 157. About 1719 (see below). Oblong octavo.

"RECUEIL d'Airs de Lully [*etc.*]": a collection of scenes from operas by that composer and others named below, with symphonies and accompaniments for strings, occasionally flutes, oboes, or bassoons, and a figured bass for harpsichord, in score. The Operas are:—

1. "Persée" [1682]. Act i, sc. 24; ii, 4; iii, 1–5; and iv, 2, 3 (middle). "Lully." ff. 2, 13, 20b, 33.
2. "Les plaisirs de la Campagne" [1719]. Two soprano airs:—"Amour, répand tes douces flam[m]es"; and "Ces douces retraites." "[T.] Bertin [de la Doué]." ff. 40, 41b.
3. "La reconoissance d'Iphigénie," *sc.* "Iphigénie en Tauride" [1704]. Act v, sc. 1 (with slight omissions at both ends). "Campra" [and Desmarets]. f. 42.
4. "Aréthuse" [1701]. "Air des Jardiniers," "L'aurore Naissante" (chorus), "Il n'est point de C[o]eur sauvage" (bass air), "Ah, que les mouvements" (soprano air), "Marche des habitans de la mer," "Que dans un si beau jour" (Neptune — afterw. Thetis), "Air des nauranniers" (?). "Campra." ff. 48b–53b.

5. "Roland" [1685]. Act ii, sc. 2; iii, 2; iv, 1, 2. "Lully." ff. 54, 58b, 64b.
6. "Scilla" [1701]. Act i, sc. 5 (end). "Theobal[do di Gatti]." f. 76.
7. Unnamed. Musette. f. 77.
8. "Bellérophon" [1679]. Act ii, sc. 5, 6 (beginning); iv, 1. "Lully." ff. 78, 82.
9. "Achille et Polixène" [1687]. Act ii, sc. 3–5. "Colasse." f. 84.
10. "Enée et Lavinie" [1690]. Overture and Prologue (including the scene missing from the British Museum copy of the original edition). "Colasse." f. 92.
11. "Proserpine" [1680]. Ritournelle (unidentified); Act ii, sc. 7; iv, 4. "Lully." ff. 106, 106b, 108b.
12. "Amadis de Gaule" [1684]. Act ii, sc. 3. "Lully." f. 113b.
13. "L'Europe galante" [1697]. Entrée v, sc. 1–5 (middle). "Campra." f. 121.
14. "Les festes Vénitien[n]es" [1710]. "Les Devins [de la Place St. Marc"—seconde entrée nouvelle]; Entrée iv, sc. 2–end. "Campra." ff. 136b, 151b.

Add. 37522, ff. 22, 42b, 43b.

Paper; about 1762. Oblong octavo. See also under Songs (secular), below.

AIRS from English Operas, with a bass for harpsichord, in score.

1. "How little do the land-men know." Sung by [John] Beard in "The Fair Quaker of Deal" [1755 ?]. f. 22.
2. "The ecchoeing horn" [from Arne's "Thomas and Sally," 1743]. f. 42b.
3. "Blow, blow, thou winter's wind" [from Arne's "As you like it," 1740]. f. 43b.

Add. 37267, f. 53.

Paper; about 1776. Small oblong folio. See also above, p. 404.

DUET (Ifigenia and Achille), with strings, in score, by Bertoni (op. 2), performed at Turin in 1762. First six bars only, without words. Probably from an Opera called "Ifigenia in Aulide," but not Ferdinando Giuseppe Bertoni's work of that name.

Add. 37648.

Paper; ff. 44. 1st half of 19th cent. Oblong folio.

OPERATIC NUMBERS for oboes, clarinets, flutes, bassoons, horns, trumpets, trombones, kettle-drums (in no. 2), and strings, in full score.

1. "Sinfonia," from "Adelaide di Borgogna" [1821]. "[Pietro] Generali." f. 1.
2. Overture to "Yelva, die Stumme" [1827]. "[Karl Gottlieb] Reissiger." Transcribed by — Schmitz. f. 23.

SOLFEGGI.

Add. 27866, f. 147.

Vellum. 16th century.

EXERCISES for the voice (?), written in rough square notes on a stave of 4 lines, in the C clef. Forms a fly-leaf at the end of an English Psalter of the 13th or 14th century.

SONGS.

Eg. 2623, ff. 72, 73.

Paper; about 1642 and 1665. Folio. See also above, p. 332.

WORDS of two songs with the names of the tunes to which they are to be sung.

1. "All ye y[a]t would noe longer to Monarchy be subjected";—to the tune of "the Tinker of Turvey." About 1642. f. 72.
2. "Apollo concern'd to see the transgressions"; to the tune of "Cooke Lawrell." About 1665. f. 73.

Add. 37522, *passim*.

Paper; about 1762 (see below). Oblong octavo. Belonged to Francis Fortescue (1782), Rev. — Littlehales (1904), and T. W. Taphouse (1904). See also above, pp. 400, 403, 404, 407.

SONGS to English words, most of them probably written for Marylebone, Ranelagh, or Vauxhall Gardens, and taken from *The Musical Entertainer* (1737, 1740, *etc.*), *Calliope* (about the same date), *Clio and Euterpe* (1758–1762), and other collections of English songs of about the middle of the 18th century. They all have a bass, generally figured, for harpsichord, with the occasional addition of other instruments named below; and are, unless the contrary is stated, anonymous.

1. "The jovial lover," beg. "If wine and music have the pow'r." f. 3.
2. "The blaze of charms," beg. "The deep'ning shadows." "[C.] Vincent]." f. 3b.
3. "Jenny the pedler," beg. "When Jockey first I saw." By Robert Cox, about 1710. f. 4.
4. "Beauty's decay," beg. "As the snow in vallies lying." "Vincent." f. 5.
5. "The lover," beg. "I go to the Elisian shade": cantata. "H. Carey." f. 5b.
6. "Alexis," beg. "See, from the silent grove": cantata, with violoncello, *etc.* "Dr. Pepusch." f. 9.
7. "Moore coaxing Mauxalinda," beg. "By the beer as brown as berry." By Carey, or Lampe. f. 13.
8. "The sex," beg. "As Jockey was walking." "[Words?] by Mr. [Richard] Rolt." f. 14.
9. "Collin and Dolly," beg. "The morning cloud." f. 15.
10. "Give us glasses, my wench": described as "A new song. In March, 1755." f. 15b.
11. "So brightly sweet." "[Matthias?] Hawdon." f. 16b.
12. "Sally," beg. "Not Semele's attracting love." Published about 1760 as "Blooming Sally." f. 17.
13. "The lass of the brook," beg. "On a brook's glassy brink." f. 17b.
14. "A dawn of hope." "[T. A.] Arne" [1752?]. f. 18.
15. "Collin," beg. "As Collin was ranging the grove." f. 18b.
16. "The other day young Strephon met me." f. 19.
17. "The conquest," beg. "Long from the force of beauty's charms." f. 19b.
18. "While some, in never-dying verse." "[Words?] by Mr. Boyce (see no. 20) on sight of Fanny Murr[a]y." f. 20.
19. "Young Colin was the bonniest swain." By J. Morgan [1751]. f. 20b.
20. "Hail, England, old England": described as "Occasional ode on the dawn of the success of our arms. The words by Mr. [Samuel] Boyce, set by Mr. [Willem] Defesch." f. 20b.
21. "Smile, smile, Britannia." Written about 1747. f. 21b.

22. "A peaceful life," beg. "In those groves." "[H.] Carey." f. 22b.
23. "The northern lad's complaint," beg. "A bonny northern lad." f. 23.
24. "Fickle Jenny and Jockey," beg. "Oh, my fickle Jenny"; described as a dialogue. f. 24.
25. "The farmer and his man," beg. "Dear Joseph": described as a dialogue. f. 24b.
26. "The Bacchanalian," beg. "While I quaff the rosy wine." f. 25b.
27. "The parent bird." "[J. F.] Lampe." f. 26.
28. "Contentment," beg. "No glory I covet." "[Abiel] Wichello" [about 1731]. f. 26b.
29. "Ye swains that are courting a maid"; with flute, *etc.* *ib.*
30. "When mighty Sol." "[J.] Worgan." f. 27b.
31. "Beauty," beg. "Nature for defence affords." "Defesch." f. 28.
32. "Humphrey Gubbins' courtship," beg. "A courting I went." f. 28b.
33. "The Non-pariel" (*sic*), beg. "Tho' Chloe 's out of fashion." "Dr. Boyce." f. 29.
34. "Youth and beauty," beg. "Whilst youth and beauty." "[Joseph? Harris]." f. 29b.
35. "Female fortitude," beg. "Young Daphne, brightest creature." "— Russel" [1745?]. f. 31b.
36. "The conquest," beg. "When beauty and wit." f. 32.
37. "Contentment," beg. "No glory I covet." Different from no. 28. f. 32b.
38. "The tippet," beg. "In low'ring clouds." By Defesch. f. 33.
39. "What nation shall dare with Old England compare": song "on the reduction of Martinico" [1762]. f. 33b.
40. "What chear, my honest messmates"; about January, 1762 (see allusion to beginning of war with Spain, and another to Queen Charlotte). f. 34.
41. "Sweet William," beg. "By a prattling stream." f. 34b.
42. "Amoret and Phillis," beg. "As Amoret and Phillis sat." f. 36.
43. "Damon," beg. "As Damon on a summer's day." f. 36b.
44. "See how thy captive lark." f. 37.
45. "The Irish lassy," beg. "No Highland lad." ff. 37b, 39.
46. "Lamira and Virnus." "Words and Music by Mr. Tho. Walker." f. 38.
47. "The spinning-wheel," beg. "To ease his heart." ff. 38b, 39b.
48. "Peggy," beg. "To the wood robin red-breast is flown"; with flutes or violins, *etc.* Published about 1760. f. 40.
49. "Cœlia in mourning," beg. "When in unbounded glory bright." f. 40b.
50. "On the white cliffs of Albion": song on the capture of Belleisle [1761], *etc.* f. 53b.
51. "I told my nymph." f. 54b.

PART III.—INSTRUMENTAL MUSIC.

SECTION II.—A. DRUMS.

Harl. 2034, f. 75.

Paper; before 1688. Folio. From a collection of notes made by Randle Holme III for his *Academy of Armory*, 1688.

"The Voluntary before the march," *sc.* the notes to be beaten by the drums, as established by Prince Henry, and confirmed by Charles I in 1632.

SECTION II.—B. 3. STRING QUARTETS.

Add. 37763–37765.

Paper; A.D. 1782-1790. Oblong quarto. Purchased from Mozart's widow in 1811 by J. A. Stumpff (see Add. 37766, f. 1, *etc.*), at whose death, in 1847, they appear to have been acquired by Charles H. Chichele Plowden (book-plate), who bequeathed them to his daughter, Harriet Chichele Plowden, who bequeathed them, in 1907, to the British Museum.

Original drafts of ten of Mozart's quartets, for 2 violins, viola, and violoncello, in score. In three volumes. They are respectively numbered, probably by Stumpff, 28–33, 37, 34–36. The K. (followed by a number) given below, stands for Köchel's Thematic Catalogue, from which also the dates in square brackets are taken.

Add. 37763. Vol. i (ff. 68). "Six Quartetts dedicated to Haydn [1 Sept., 1785]"; originally published by Artaria as Op. 10. They are preceded by some lines on Mozart, beg. "A ray had flash'd," by J. A. Stumpff.

1. In G. "Di Wolfgango Amadeo Mozart li 31 di Decembre 1782 in Vienna." [K. 387.] f. 1.
2. In D minor. [June, 1783—K. 421.] f. 14.
3. In B♭. [9 Nov., 1784—K. 458.] f. 23.
4. In E♭. [?1783—K. 428.] f. 34.
5. In A. [10 Jan. 1785 – K. 464.] f. 45.
6. In C. [14 Jan. 1785—K. 465.] f. 57.

Add. 37764. Vol. ii (ff. 14). "Quartett in D major." [19 August, 1786—K. 499.]

Add. 37765. Vol. iii (ff. 40). "Three Quartetts dedicated to the King of Prussia." Originally published by Artaria, in December, 1791, as Op. 18.

1. In D. "Di Wolfgango Amadeo Mozart" [June, 1789—K. 575]. f. 1.
2. In F. [June, 1790—K. 590.] f. 15.
3. In B♭. [May, 1790—K. 589.] f. 29.

SECTION II.—D. 1. n. VIOLIN AND PIANOFORTE.

Add. 37767.

Paper; ff. 20. [A.D. 1802.] Oblong quarto. Presented by Ch[arles] Haslinger, the successor of the original publisher, to Mme. [Atala Thérèse Annette] Wartel, the pianist, in 1843. Belonged afterwards to Charles H. Chichele Plowden, who bequeathed it to his daughter, Harriet Chichele Plowden, who bequeathed it in 1907 to the British Museum.

ORIGINAL DRAFT of the violin and pianoforte sonata in G, in score, "da Louis van Beethoven"; originally published by the Bureau d'Arts et d'Industrie at Vienna, in 1803, as Op. 30, no. 3, and dedicated to Alexander I, Emperor of Russia. It is here described (? by the publisher) as "Sonata 32ª."

PART V.—WORKS RELATING TO MUSIC.

SECTION VIII.—CAMPANOLOGY.*

COLLECTIONS relating to church-bells, chiefly in Suffolk and Cambridgeshire, 1852–1906, by J. J. Raven, D.D., hon. Canon of Norwich. **Add. 37426–37440.**

RUBBINGS of church-bell inscriptions, in Huntingdonshire. **Add. 37441, 37442.**

RUBBINGS of church-bell inscriptions in Dorsetshire. **Add. 37443–37445.**

RUBBINGS of church-bell inscriptions in Warwickshire and Worcestershire, *etc.* **Add. 37483.**

* For fuller descriptions, see *Catalogue of Additions*, 1906–1911.

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Christ fuhr gen Himmel: harmony (18th cent.). 287 (31898, f. 16b) ; and by J. G. Müller. 285 (31033, f. 32b).
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Christ lag in Todes Bändern: harmony (18th cent.). 287 (31898, f. 13b) ;—by F. A. Grasnière. 288 (32047, f. 29) ;—by J. G. Müller, and G. M. Muffel. 285 (31033, f. 27b; 32046, f. 53).
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Christe aller Welt Trost (3 settings): harmony by J. G. Müller. 285 (31033, ff. 14b, 36b, 38b).
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Christe, Du Lamm Gottes: harmony (18th cent., 2 settings). 287 (31898, f. 8b) ;—by F. A. Grasnière. 288 (32047, f. 43) ;—and J. G. Müller. 285 (31033, f. 18b).
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Christus Der uns selig macht: harmony (18th cent., 2 settings). 287 (31898, ff. 9b, 10) ;—and by J. G. Müller. 285 (31033, f. 19b).
Christus ist erstanden: harmony (18th cent.). 287 (31898, f. 15) ;—by F. A. Grasnière. 288 (32047, f. 30b) ;—and J. G. Müller. 285 (31033, f. 115).
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Come, gentle swains: madrigal by M. Cavendish. 405 (37402, f. 69b; *etc.*).
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Come, Holy Spirit: hymn [by J. Milton, sen.]. 397.
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"Coolun": organ solo by S. Wesley. 101.
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† Probably K. F. Abel, rather than John Abell.

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